How the Russian-Chinese War Will Be Fought, by Michael Ledeen

City School-Bus Scandal: Taxis Would Be Cheaper, by Nicholas Pileggi

ONE DOLLAR
JUNE 19, 1978

NEW YORK

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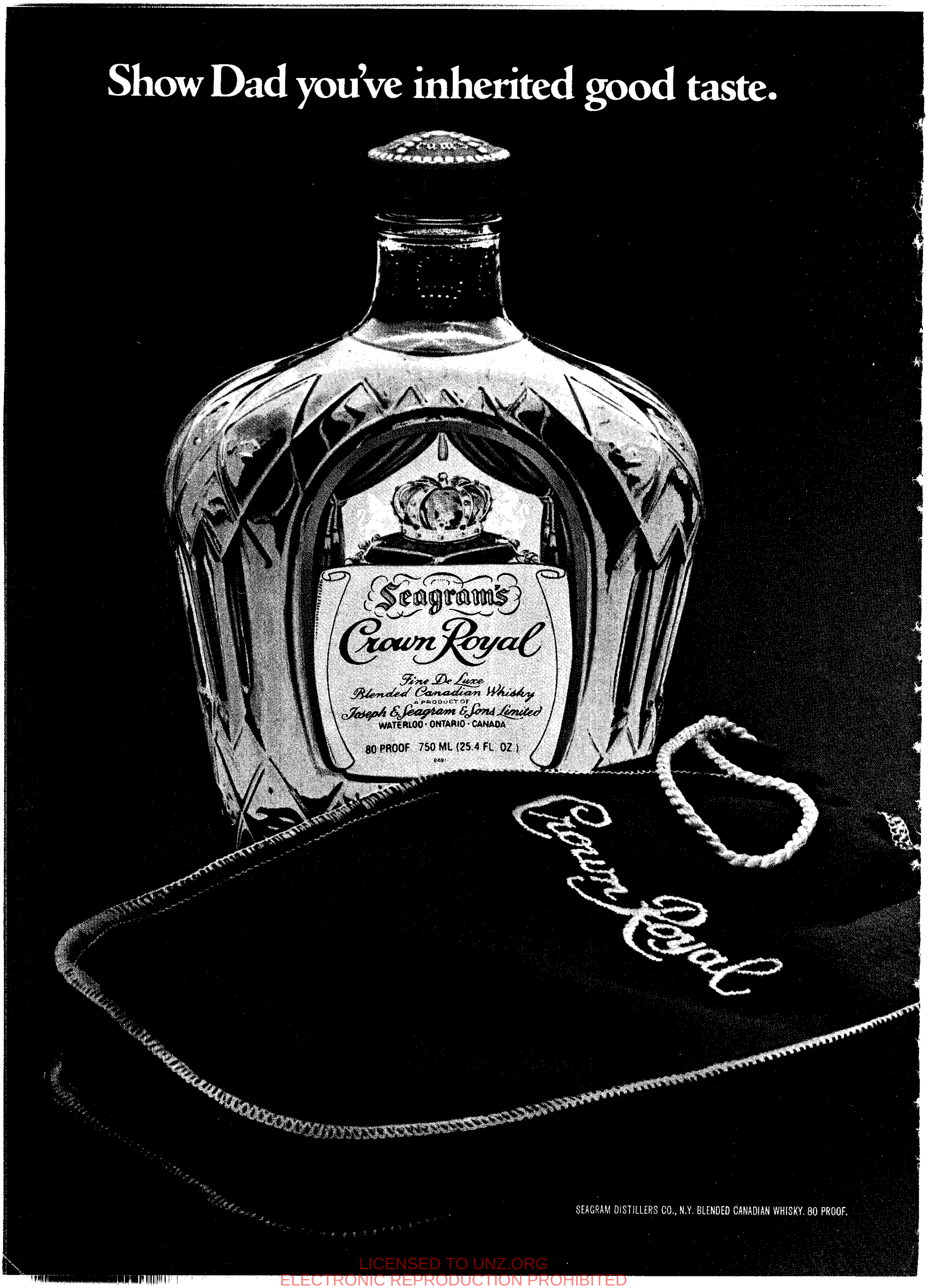
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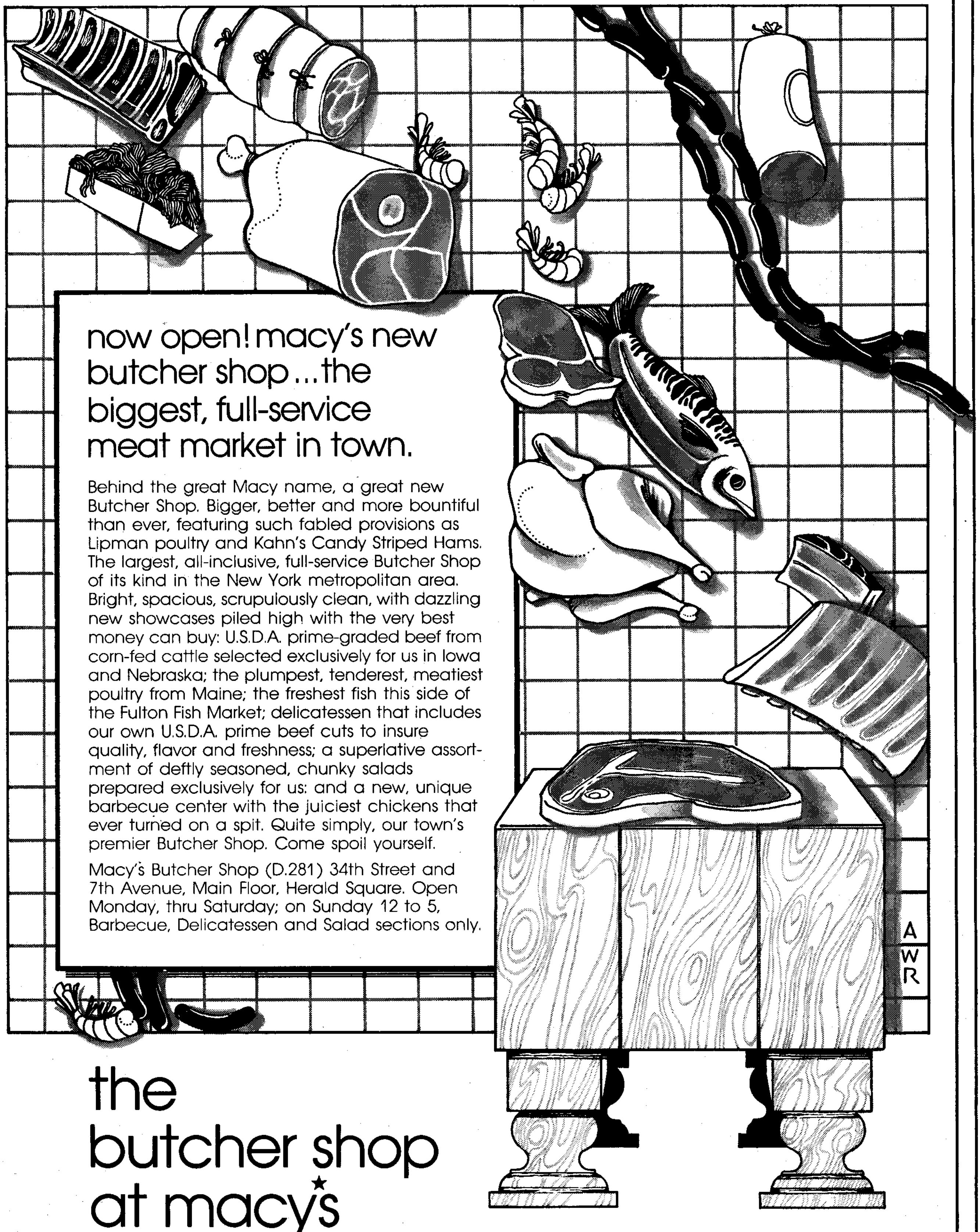

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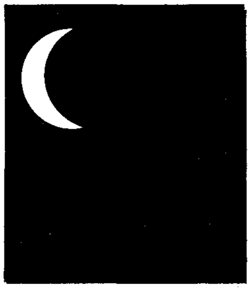

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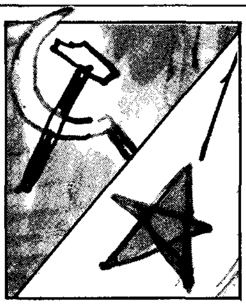

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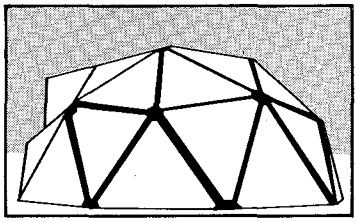

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Warily We Roll Along on Our Way to School

By Nicholas Pileggi

Approximately 133,000 public-school pupils in New York City ride school buses every day—handicapped children and others who must attend classes outside their neighborhood. The buses are badly run, to say the least, and horror stories abound concerning mistreatment of young riders. What's more, the city pays dearly for the service.

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By Anthony Haden-Guest

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Special Handbook: All-Night New York

Compiled by Joseph Gerry, Nancy McKeon, and Daisy Edmondson

At 4:30 A.M. on any day, more people are up and around on New York's subways than live in many other cities; other people are dancing, getting their hair cut, shopping, or just moving around. New York, in short, is a 24-hour city. Herewith, a guide to what you can find in New York at times when other places have rolled up sidewalks for the night.

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By Michael Ledeen

For years the Soviet Union tended to regard Red China more as an ideological than a military threat. Now, however, the Peking regime has been building its military might, and there is strong evidence that armed confrontation between the two Communist powers may not be far off. Michael Ledeen examines current portents inside and outside China.

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Well, it could happen: The cops rush into the newsroom of the New York *Times* or any other newspaper and demand confidential files. Farfetched? Not under a recent Supreme Court decision.

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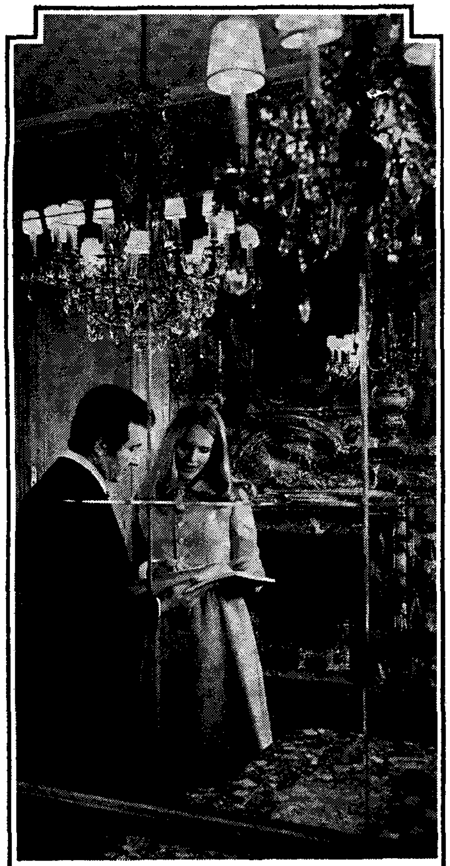

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LETTERS

The Runner Stumbles

I read, and with considerable interest, "An Intimidating New Class: The Physical Elite" [by John Van Doorn, May 29]. It's about time that someone authored an honest, critical appraisal of the Greek gods that populate this city. In my experience, they have been nothing but trouble.

My problem with the Physical Elite dates back to high school and the death-march track that surrounds the Central Park reservoir. Blair Sabol glamorizes the dusty, endless path that caused so much pain and agony to the physically underprivileged. Having avoided major exercise throughout elementary school, I was totally unprepared for the rigors of a high school in which phys-ed class meant a weekly tour around the reservoir.

There were ways to beat the system, and several jogger dodgers would conspire on a new method of evasion each week. Running as far as the first turn, we could cut to the Drive and hop a cab for the trip around the park. By pooling our lunch money, it was possible to do the course in under five minutes for over $2.

Brian Haugh
Staten Island

Disco Sally's Early Days

The article "Disco Sally Struts Her Stuff" [by Bob Weiner] in the May 29 issue brought me up to date on a very colorful lady. There's a lot more of Sally between the lines.

"I wound up [at] the Tribune *as a stenographer."* While she was there, Edward, the prince of Wales, who later gave up a throne for the woman he loved, came through, convoyed by the big brass. Sally, sitting at her desk, was so touched by his glum expression that she said impulsively: "Give us a smile, Princie." He did. The result was instant fame.

"I gave up the law because there was no justice." One of Sally's clients was a Chinese accused by a white girl of rape. Sally got the girl to make positive identification of her client as the alleged rapist. Then she got a short recess. When court reconvened, she had lined up about 30 young Chinese men, similar in size, build, and dress. The girl was completely flummoxed and the case dismissed. After that, Chinatown was Sally's.

E. de Vito
Fort Myers, Fla.

Help for Elderly Crime Victims

Randy Young's perceptive article on the problems faced by elderly victims of crime ["Protecting Thy Father and Thy Mother," June 5] noted that the primary need is financial relief.

The Community Service Society, a nonprofit, nonsectarian social agency, has just launched an experimental program in four boroughs which provides, among other services, a speedy loan of up to $100 for needy elderly victims of crimes. The program is being operated by the following organizations: Jamaica Service Program for Older Adults, 92-47 165th Street, Jamaica, Queens; Senior Citizens Anti-Crime Network and Senior Citizens Crime Prevention Program, both at 1882 Grand Concourse, Bronx; Senior Citizens Anti-Crime Network, 783 Rogers Avenue, Brooklyn; and Community Agency for Senior Citizens, 56 Bay Street, Staten Island.

Bertram M. Beck
General director
Community Service Society
Manhattan

Save Money While the Sun Shines

How disappointing for the causes of energy conservation and clean air that Richard R. Knabel ["Manhattan Goes Solar," May 8] didn't write about my brownstone, at 110 West 81st Street, on which I had installed a solar hot-water system in August 1977.

Disappointing because he would have found the first business-motivated solar installation in the city—meaning that the economic justification for going solar on brownstones exists now even *without* the federal energy bill's tax credits or grants from HUD. I get (a) 90 percent of the cost of the system back through the city's J51 real-estate tax-abatement-exemption program; (b) a 10-percent-of-cost investment tax credit; (c) a one-shot 20 percent depreciation deduction; (d) a normal straight line depreciation; and (e) fuel savings of about $500.

Think how many of New York City's neighborhoods would be solar-supplementing right now if the owners knew it made sense (economic as well as social) for small buildings to go solar.

By the way—solar systems are fun. I get a terrific kick out of coming home and seeing how many BTU's I got from the sun and not the Saudis.

Alexander R. H. Walling
Manhattan

Hello, beautiful suntan. Goodbye, beautiful hair.

We're all for fun in the sun. But not at the expense of your hair.

For you, summer is warm and welcome and way overdue. But for your hair, it's nothing but bad news. Here's what's in store for your crowning glory.

Sunning. You protect your skin with layers of lotion while your hair just sits there, getting dry, streaked and brittle. Poor hair.

Swimming. It refreshes your body, but your hair suffers from the salt in the ocean (which dries it) or the chlorine in a pool (which dulls it). Some choice.

Shampooing. To make everything worse, you wash your hair more often. Which means more opportunities to blow dry when heat is the last thing you need.

Humidity. Humiliating! Curly hair turns to frizz and straight hair falls limp. No matter how well-groomed your hair was, after one sticky day, it isn't. Your hair can't win.

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NEW YORK INTELLIGENCER

Liza Taking Her Act to Saint-Tropez

Liza Minnelli is successfully resisting the pressure to get her to extend her engagement in *The Act.* The producers would like to capitalize on her Tony award, but Liza would like to get a suntan, so she's heading for a month in Saint-Tropez. Don't be surprised if director Martin Scorsese shows up there too. Despite all the denials, they are still very hot and heavy. When Liza comes back to New York in August she'll move into Kenneth Lane's East Side townhouse, which she bought recently, and begin working up the new nightclub act Fred Ebb has designed for her. She'll tour with the new show through the late summer, then head for London and her mother's old venue, the Palladium.

Liza: No to B'way holdover.

Paley Thinks Jimmy's the One

Big Bill Paley is in one of his famous rages right now, and the man he's mad at is Jimmy Carter. The founder of CBS thinks our president is somehow behind the Justice Department suit seeking to force CBS to divest itself of Fawcett Publishing. "It looks like the president, who's struggling, is sending the networks a message that he can make life hard for them," one publishing source told us. "That's the only way you can explain a suit as dumb as this one." Dumb or not, Paley and his men are livid over the time and money they're going to have to waste fighting the suit. The publishing industry is sure CBS will beat the government, but it could take years.

Badillo Backing Goldin's Race

Jay Goldin can count on the help of Deputy Mayor Herman Badillo in the campaign for state comptroller. If Goldin wins, Badillo intends to become the city comptroller—a post that would set him up for his own run at statewide office or the Senate. Goldin, of course, still has to beat Steve Berger, among others. Berger has Governor Carey, Mayor Koch, and Dave Garth firmly in his corner. Goldin can only hope there'll be a backlash against incumbents. As for media guru Garth, it wasn't one of his better weeks. His client Richard Leone was trounced in the New Jersey Senate primary and Garth himself was savaged in the press.

Their Feud to End on the Run

In another time it would have been pistols at dawn, but rival publishers George Hirsch and Bob Anderson have decided to settle their feud with a six-mile running duel at dusk in Central Park June 26. The very serious row began with a dispute over the title of a new runners' magazine. Anderson wanted to call his publication *The Runner,* but Hirsch, the publisher of *New Times,* already had that one filed for himself. Then Hirsch said some nasty things about Anderson in an interview with *New West* Magazine. That's when Anderson challenged Hirsch to the race. The 30-year-old Anderson thinks he'll run Hirsch (who'll celebrate his forty-fourth birthday right after the race) into the ground. Hirch says that Anderson's fourteen-year advantage is of no importance. He claims to have developed a new training diet, "never before used on a human being," which he's relying on.

Publishing Notes From All Over

While Grosset & Dunlap busies itself insisting that Tricky Dick's book is a best-seller everywhere outside the Northeast (the region that usually accounts for 60 percent of book sales), the paperback publisher of *RN: The Memoirs of Richard Nixon* has more pressing worries. Warner Books has decided to put out the huge book as one volume, a "quality" paperback retailing at $8.95. The problem is that by the time the paperback hits the stands, hardcover copies of the Nixon apologia will have been discounted down to $10 or $11. . . . Richard Durrell, publisher of *People,* says the cover-price rise to 75 cents has had "no negative impact" on sales. In fact, says Durrell, it looks as if *People* is selling 2.2 million on the newsstands, more copies than before the price went up. If they can hold this when the TV promotion stops, the publishers will smile all the way to the bank. . . . David Sutcliffe, a fledgling New York publisher, had this great idea for a magazine called *Outdoor Sport,* which he planned to launch in the fall. Now Sutcliffe is having to spend some of his start-up money on his attorneys, battling the giant Times Mirror magazine group (owned by the L.A. *Times)* over his title. Times Mirror publishes a mag called *Outdoor Life* and has gone to the Trademark Trial and Appeal Board in an attempt to make Sutcliffe retitle his *Outdoor Sport.* . . . Ralph Ginzburg, always alert to the erotic, will publish *The Illustrated Fanny Hill* in the fall. He's asked Erica Jong to do the introduction. . . . *Ladies' Home Journal* and *Good Housekeeping* will have Jackie covers in September, *LHJ* going with an excerpt from Kitty Kelley's *Jackie Oh!* and *G.H.* settling on a slice of Stephen Birmingham's book. We doubt *LHJ* will include Miss Kelley's claim that Jack Bouvier had an affair with Cole Porter.

BY NEAL TRAVIS

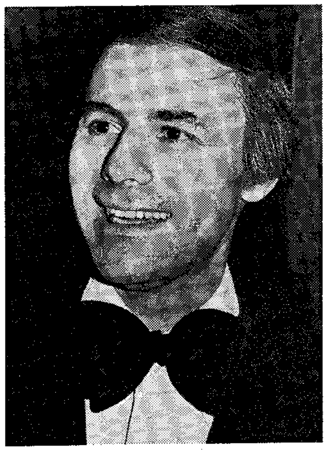
New Name Heads Up 'Paris Review'

George Plimpton's *Paris Review* just got itself a new publisher in place of Bernard F. Conners, who's devoting himself to charity work. The new man is Ron Dante, the major figure behind *Ain't Misbehavin',* the Tony-winning musical. Plimpton and Dante, who are neighbors, sealed the deal over George's pool table. The story that George actually hustled Ron isn't true, though. "No," says George, "he's a nice man, and when I told him that we needed a publisher he volunteered. Actually, I recruited our first publisher, Sadruddin Aga Khan, through sports of a sort. We were running before the bulls in Pamplona and the bulls were catching up. 'Will you be my publisher?' I gasped. 'Yes,' he gasped back, and fled." New publisher Dante is also busy with the career of Barry Manilow, whom he manages. He's currently fixing a deal for Barry to make a movie of *Promises, Promises.*

Photo: Black Star

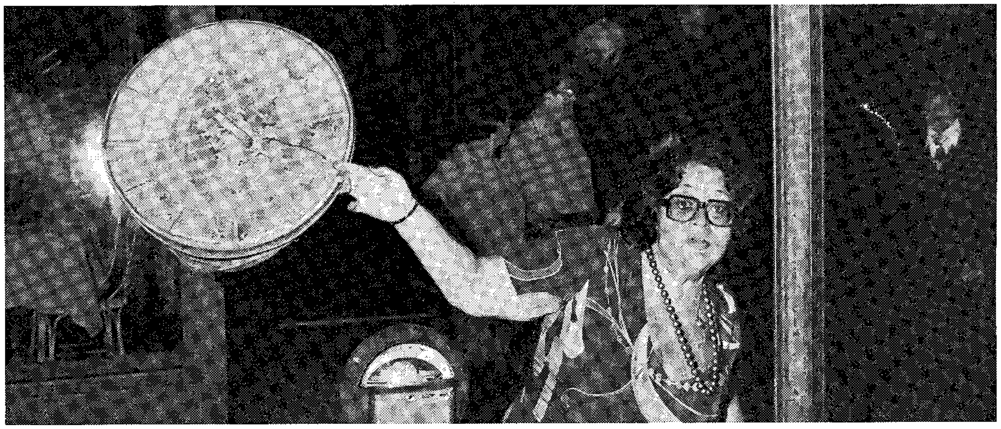
Sandy Knows the Art of Politics

In this election year Governor Hugh Carey is dispensing every bit of patronage he can get his hands on. That's how Sandy (son of Bunny) Lindenbaum was quietly slipped onto the New York State Council on the Arts. Sandy, who's as politically connected as a lawyer can be, has long lusted after the Arts Council spot. Once before, his good friend the guv tried to give it to him, but then chairman Joan Kaplan Davidson said she'd quit first. Now, with Carey friend Kitty Carlisle Hart installed as chairman, there's no objection to Lindenbaum, at least not from within the council. Why would Sandy want such a low-profile, nonpaying post? "For a person handling controversial real-estate clients, it means respectability," says one observer familiar with the politics of the thing. "It also means he'll have inside knowledge of many of the groups his clients are in conflict with—like architects, the landmarks-preservation people, various community groups." What does Davidson say about the Lindenbaum appointment? "The council needs people with artistic and intellectual qualifications. It's now hard to find anyone on the council with real intellectual depth. What contribution will Lindenbaum make to the arts? A contribution to the Carey campaign isn't the same thing at all."



Lindenbaum: Art of friendship.

Elaine Cans the Paparazzo Prince



Elaine delivering coup de grace *to photographer: Picture of a mother hen guarding her chicks.*

Ron Galella, prince of the *paparazzi,* has been enjoined by Jackie and assaulted by Marlon, but he's never had an experience like the one the other night on Second Avenue. Galella had taken up a position outside Elaine's and was snapping the celebrities as they emerged. "It was a superb crop," he remembers. "Carrie Fisher, Richard Dreyfuss, Liv Ullmann, Cheryl Tiegs." Then came the owner, Elaine Kaufman. "Beat it, creep," she told Galella. "You're bothering my customers." When Galella didn't budge, Elaine grabbed the lids of two garbage cans and threw them at him, Frisbee style. That didn't work, so she then hefted the cans themselves and flung them, scoring a direct hit with the second. Galella fled into the night and Elaine returned to her saloon. "Nobody messes with my people," she told us.

So You Want to Be a Director...

While young John Travolta may light up the screen, he's not exactly the brightest actor around. (The dreadful David Frost *Headliners* interview was a fair sample of Travolta without a script.) That's one of the reasons Travolta's contract with Orion is giving Hollywood fits right now. The five-picture contract gives John final cut on each film—a right that few directors, much less actors, ever get. The deal is already causing havoc with Travolta's next film, *American Gigolo,* which he's making for Freddie Fields. Armed with his new Orion deal, Travolta asked Freddie for final cut on *Gigolo.* Finally they compromised on "mutual final cut" for Travolta and *Gigolo*'s writer-director, Paul Schrader.

Travolta: Cutting up rough for creative control of movies.

Reggie's Bar A Stale Item

Reggie Jackson, the Yankee superstar, likes to say he's one of a kind. So what will he say when he learns that the Reggie! candy bar, launched with much hoopla earlier this year, is merely a clone? According to our resident candy expert, the Reggie! bar is a recycled Wayne Bun, a candy that's very popular in the Midwest but which has had only limited circulation in New York. "Taste, shape, and content are identical," says our expert. "Only the wrapper has been changed." A spokesman for Standard Brands, which makes both the Reggie! and the Wayne Bun, was asked about the situation, after being reminded that the company had made a fuss about developing a product especially for the superstar. "All chocolate-covered-peanut candies are similar," he admitted. "The big selling point is that Reggie Jackson has endorsed it." As for trade reports that the Reggie! bar hasn't scored a hit with the customers, he said: "The product is on target. TV advertising starts in mid-July."

Photo credits: top – Ron Galella; left – Janie Eisenberg; bottom – Douglas Kirkland

Politics / Sidney Zion

HOW THE SUPREME COURT ZAPS THE PRESS

Searching and Seizing

There are boxers who don't wake up until they are knocked down, which usually turns out to be too late.

The question now before the house is whether the news media, having been gouged, kneed, thumbed, and finally pummeled to the canvas by the United States Supreme Court, will at least recognize that they are in a fight to the finish with a passel of judicial thugs who intend to keep them cowering in the corner.

What brings the question to the front is the high court's ruling the other day that newsrooms, reporters, editors, and publishers are—like common felons—subject to sweeping searches and seizures by the police.

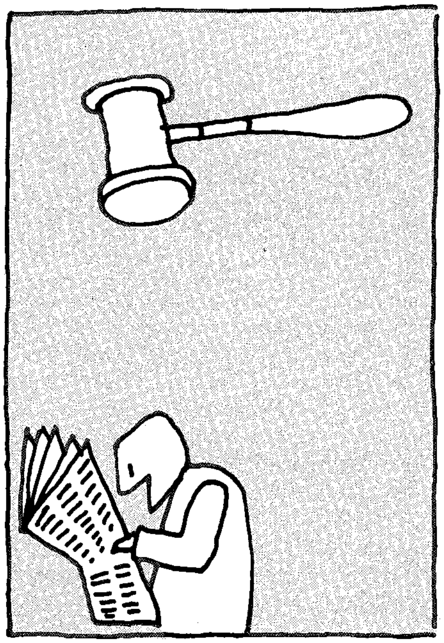
By a vote of 5 to 3, the court upheld the power of the cops to invade the offices of the Stanford University student newspaper, armed only with a search warrant signed by a judge, and rummage through files and wastebaskets in search of photographs they said they needed to solve a case.

Until this decision came down, the press was certain it couldn't happen and even more certain it wouldn't happen. At the outside, it thought that any intrusion on confidential files would first be noticed by a subpoena, allowing time and opportunity for press lawyers to go before a judge and argue the whole panoply of First Amendment law.

But the Burger court had other ideas, and the shock wave that the ruling produced in the media—while hopeful in its indication that the press moguls are aware of trouble—leaves much to be desired regarding the real dangers this court poses to our civil liberties, and not only to the First Amendment.

The decision was based on the Fourth Amendment's proscription of unreasonable searches and seizures—an amendment that has been trashed beyond recognition by the court for years, beginning in the halcyon days of the libertarian Warren court.

In 1967, in a ruling that went unnoticed by the media, the Supreme Court—with only Justice William O. Douglas dissenting—knocked out the so-called "mere evidence" rule in search-and-seizure cases.



Until then, the police were limited, even under valid warrants, to searching for and seizing the fruits of a crime (like stolen money), the instrumentalities of the crime (like a gun), and contraband (like narcotics). But they could not obtain a warrant to seize things that were "mere evidence" of crime, such as a diary in which a suspect's confession appeared.

The rationale was grounded in history—the framers' abhorrence of the "general search" conducted by the British against the Colonies—and in the Fourth and Fifth amendments.

Thus, to seize a man's private papers was considered an "unreasonable" search and seizure under the Fourth Amendment, because it was a violation of the guarantee against self-incrimination found in the Fifth Amendment.

But this time-honored rule was in itself under siege by law-enforcement officials for many years, and never so much as in the 1960s, when the drive for legalized wiretaps and bugs went into high gear, mainly under the auspices of the late Robert F. Kennedy.

Since electronic eavesdropping was nothing else but a search for evidence, the "mere evidence" rule had to be abolished in order for court-ordered taps and bugs to survive judicial muster.

So it was done, and because it was done in a case involving a criminal—and with no warning that it would destroy the last fortress against electronic eavesdropping—the media ignored it.

Of course, if the press had been aware that it would lead, within months, to the constitutional kosher label for bugs and taps, it wouldn't have mattered. By then the media had bought Kennedy's argument—promoted most notably in the New York *Times* by Anthony Lewis—that the nation could not cope with the Mafia without electronic eavesdropping.

It never occurred to them that what the government can do to Carmine Galante it can do to Abe Rosenthal. This has been the fatal flaw, the notion that it can't happen here, not to us, not by them, who, after all, are gentlemen.

Like the German Jews hanging on in Frankfurt in 1938, the press has refused to see the knives aimed at its throat. In a chilling reminder of that time and place, Lewis recommended in the *Times* last week that newspapers remain silent: "If you tell the police that they have a blunderbuss weapon, they may well believe it." This "sha, sha" policy was tried in the thirties and forties by the Jewish establishment, and the result was Auschwitz. But if all newsmen are not so fearful as Tony Lewis, most are blind to reality. Even today, most of the leaders of the news media remain adamantly opposed to "shield laws" which would protect them from revealing confidential sources.

Why? Because, they say, they do not want the Congress and the state legislatures to "fool around" with the First Amendment.

The trouble is that six years ago the Supreme Court held that the First Amendment does not protect a reporter from revealing sources. Tell that simple truth to newsmen and they look at you blankly—and then go on to say that the First Amendment is inviolate.

Well, in the Stanford case, the Supreme Court reiterated this rule, and the impact of the decision goes farther. It wipes out those shield laws that are in effect.

By going the route of a search warrant (which is obtained by officials ex parte, i.e., without a chance for the press to be heard in opposition), the enforcement people can do an end run around shield laws and the Bill of Rights.

Justice Byron White, who wrote the majority opinion, gives the game away in a footnote where he says that a subpoena would allow the press to raise these questions and therefore "seriously impede" criminal investigations. A search warrant, on the other hand, does away with these alleged "technicalities."

Therefore, if the enforcement establishment gets the message—and they always get the message—they can now have a magistrate or judge sign a warrant and with it barge into newsrooms and reporters' and editors' and publishers' houses unannounced and take what they want, including the most confidential papers.

If the editor or reporter or publisher resists, the cops or FBI agents can force him to give up what they want, at gunpoint. For he is, in the eyes of the law, a common criminal.

Likewise, the authorities can place a bug and/or tap in Ben Bradlee's office and/or home, if they can get a judge to order it—easy, given that the procedure is ex parte.

They did not need the Stanford decision to do it, either; it was in the cards the moment the Supreme Court threw out the "mere evidence" rule.

What to do?

The media are not without weapons. Who else informs the public? And if the Supreme Court "listens to election returns," those returns come from voters who are educated by newspapers and television.

The essential difficulty has been that the media have so fed the fear of crime as to often lose sight of constitutional guarantees. In the end, as in the beginning, the only warrant the press has is the Bill of Rights. If it fails to understand that the meanest *mafioso* has it as well, the press will be relegated to the position of special pleader.

The hard faces are at us, and if we don't wake up, we can only hope that others will secure the fortress. Maybe freedom of the press is too important to be left in the hands of the press.

Lindsay Redux?

During last fall's mayoral campaign, Mario Cuomo's forces placed an ad on television depicting candidate Ed Koch's face dissolving into the countenance of John V. Lindsay. The message was clear and simple: elect another East Side liberal like Koch and expect a return to the spendthrift, supercharged best-forgotten days of Big John.

Reaction to the commercial was intense—dirty pool, a cheap shot, people said—and Cuomo pulled it off the air.

These days, though, the odious comparison seems more prophetic than mean. Just completing his first six

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I'll confess.
When I made the reservation, I wasn't sure what would happen.
I knew about the pool, the sauna, the gourmet dining, the sea, the beaches, the peace and tranquillity.
But would I be lonely? Would I run back to my crowded street?
I shouldn't have worried. For I fell in love with this very intelligent man at Montauk.
Which was, in a way, a surprise.
After all, I've been married to Doug for ten years.
But a few days at Montauk reminded me, all over again, why I fell in love with him in the first place.

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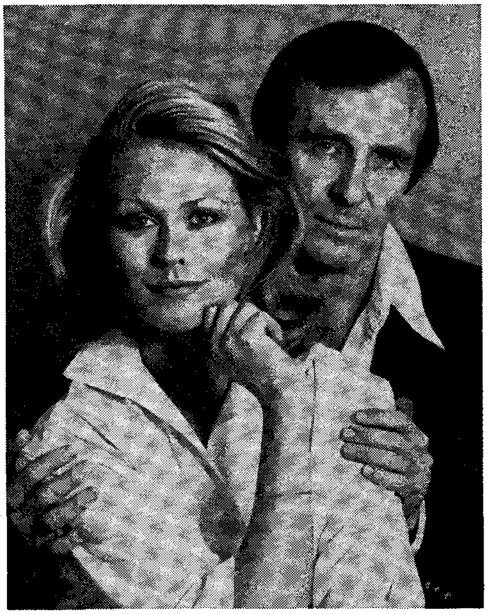

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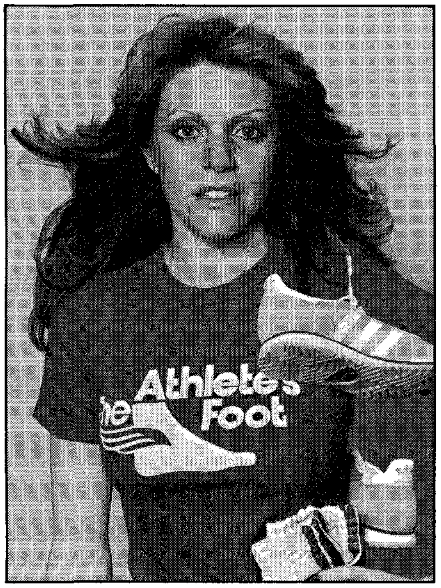


months in City Hall, Ed Koch has managed somehow to alienate or anger a sizable group of constituents, ranging from Washington lawmakers to labor leaders to local civic groups. Much in the Lindsay style, Koch has allowed the unions to get the better of him, exacerbated strained relations with city workers, and fomented dissension within his administration.

"Is there justice in saying Koch is like Lindsay? I'd have to say yes," says a top administration official (but not for the record). "At the same time, there's more justice in Ed's posture than in John's."

But whether one is on the side of the angels or not, the ends can be the same. Take last week's final round of labor talks with representatives of the 200,000 municipal workers. Already, Koch—who campaigned on a pledge to get tough with the unions—had given labor an 8 percent raise and other costly increments and dropped demands for an assortment of fringe-benefit give-backs. The total package would cost perhaps $1 billion—a hefty sum, even if it were to be paid by a city not groveling on Capitol Hill for a bailout. Just as Lindsay had done when faced with transit and sanitation strikes, Ed Koch caved in.

But just as signatures were to be put to the complicated pact, something weird happened. Koch suddenly took exception to a tiny clause in the settlement that would have continued a past contractual pledge by New York to pay the unions $200 million in back wages deferred at the peak of fiscal instability in 1975. What made this puzzling was that the clause in question was almost academic. After all, the city, under the wording, would have to fork over the cash only if it regained the ability to borrow money publicly and achieve a truly balanced budget—two conditions which we are unlikely to achieve simultaneously for years and years to come. So why did Koch—who had agreed to an expensive pay agreement and failed to win any important union concessions—stall the negotiations over a point which probably won't cost a cent?

"It's face-saving," says one of Koch's 1977 opponents.

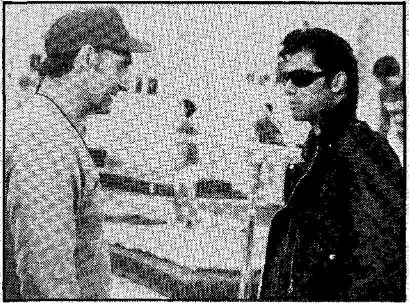
"He's unpredictable," says a loyal Koch man.

Both statements are probably true, but add an extra ingredient: anger. Ed Koch got very mad because he lost and needed something to get even with.

"He's like that in so many things," one City Hall aide said last week. "He expects to win and doesn't seem to realize you can't always do that when you're mayor." That's Linds—ah . . . Koch. **—David Rosenthal**

OPENING THIS WEEK

Richiardi, star of "The Incredible World of Magic and Illusion," opens with his revue at the **Village Gate,** 160 Bleecker Street on June 13th. He is the only man to saw a woman in half in full view of the audience, *not in a box.* The revue features five more magicians with their specialities—illusion, black magic, legerdemain, pick-pocketing, and other lovely feats. For reservations call 473-7270.



High school coach **Sid Caesar** tries to encourage the rather unathletic **John Travolta** in a scene from **Grease,** the musical celebration directed by Randal Kleiser. Also in the cast are Olivia Newton-John, Stockard Channing, Eve Arden, and Ed Byrnes. Opening June 16 at Loews State II; Loews Orpheum; Bay Cinema.

Quentin Vidor as a British working class tough, **Megan Bago** as a sexually hungry, upper class sophisticate, in Gilly Fraser's **A Bit of Rough,** opening June 16th at the AMDA Studio I, Hotel Ansonia, Broadway and 73rd Street. Friday thru Monday, thru July 2nd, at 8 p.m. $3. For reservations call 799-9190.

MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

June 13 through 20

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *The Man Who Loved Women.*

Baronet, 3rd Ave at 59th (355-1663). Thru 6/13, *The End.* From 6/14, *A Different Story.*

Bay Cinema, Second Ave nr 32nd (679-0160). Thru 6/15, *Thank God It's Friday.* From 6/16, *Grease.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *An Unmarried Woman.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 6/13, *Oni Baba; Kuroneko.* 6/14, *Weekend; Pravda.* 6/15, *Where's Poppa; The Apprenticeship of Duddy Kravitz.* 6/16, 17, *Romeo and Juliet* (Zeffirelli); *Brother Sun Sister Moon.* 6/18, 19, *Notorious; Rebecca.* 6/20, *Zatoichi Conspiracy; Kill.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 6/13, *La Femme Infidele; This Man Must Die.* 6/14, *Bob and Carol and Ted and Alice; Blume in Love.* 6/15, *Jules and Jim; The Bride Wore Black.* 6/16, *War of the Worlds; When Worlds Collide.* 6/17, *La Strada; Nights of Cabiria.* 6/18, *Little Women* (Katharine Hepburn); *Break of Hearts.* 6/19, *M. Hulot's Holiday; The Tall Blond Man with One Black Shoe.* 6/20, *Tristana; La Grande Bourgeoise.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *Cat and Mouse.*

Cinema II, 3rd Ave nr 60th (PL 3-0774). *Bonjour Amour.*

Cinema III, 59th at the Plaza (752-5959). *An Unmarried Woman.*

Cinema Studio, Bdway & 66th (877-4040). *The Harder They Come; Yellow Submarine.*

Cinema Village, 22 E 12th (924-3363). 6/13, *Midnight Cowboy; The Last Detail.* 6/14, 15, *Let Joy Reign Supreme; The Clockmaker.* 6/16, 17, *The Boys in the Band; Something for Everyone.* 6/18, 19, *The African Queen; Summertime.* 6/20, *Spirit of the Beehive; Viridiana.*

Columbia II, 2nd Ave at 64th (832-1670). *The Servant and His Mistress.*

Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 6/22, *Pretty Baby.* From 6/23, *Cheap Detective.*

Criterion, Bdway at 45th (JU2-1796). *Thank God It's Friday.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). Thru 6/15, *Saturday Night Fever.* From 6/16, *Jaws II.*

Eastside, 3rd Ave at 55th (755-3020). *F.I.S.T.*

8th St Playhouse, 52 W 8th (674-6515). 6/13, 14, W.C. Fields Festival. 6/15, 16, *Too Many Girls; Vivacious Lady.* 6/17, 18, *Black Bear, The Pirate; Room Service.* 6/19, 20, *Son of Kong; Mighty Joe Young.*

86th St East, off 3rd Ave (AG 9-1144). *F.I.S.T.*

Embassy 72nd, at Bdway (SC 4-6745). *Joseph Andrews.*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Festival, 57th nr. 6th (757-2715). Thru 6/22, *The Chess Players.* From 6/23, *Pretty Baby.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 6/13, *House Calls.* From 6/14, *Coming Home.*

Greenwich, 12th at Greenwich (WA 9-3350). *Coming Home.*

Guild, 33 W 50th (PL7-2406). To be announced.

Little Carnegie, 57th St nr 7th (246-5123). Thru 6/22, *A Woman at Her Window.* From 6/23, *Cheap Detective.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *Damien-Omen II.*

Loews Orpheum, 86th at 3rd (AT 9-4607). Thru 6/15, *Thank God It's Friday.* From 6/16, *Grease.*

Loews State II, Broadway at 45th (582-5070). Thru 6/15, *The Greek Tycoon.* From 6/16, *Grease.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). To be announced.

Loews Triplex, Bdway at 83rd (877-3190). I & II. To be announced. III. *Capricorn One.*

Murray Hill, 34th St nr 3rd Ave (685-7652). Thru 6/15, *An Unmarried Woman.* From 6/16, *Jaws II.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 6/22, *Outrageous; The Man Who Fell to Earth.* From 6/23, *Pretty Baby.*

Olympia, Bdway at 107th (865-8128). Thru 6/13, *American Graffiti; Let the Good Times Roll.* 6/14-20, *Joseph Andrews; Looking for Mr. Goodbar.*

Paramount, 2 Gulf & Western Plaza (247-5070). *An Unmarried Woman.*

Paris, 4 W 58th (MU 8-2013). *Dona Flor and Her Two Husbands.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 6/20, *American Graffiti.*

Plaza, 58th St, E of Madison (EL 5-3320). *Madame Rosa.*

Quad, four cinemas at 34 W 13th (255-8800). (Last minute changes frequent here; phone ahead). I. *High Anxiety.* II. *A Woman of Paris; Punk Rock.* III. *The End.* IV. *American Graffiti.*

Radio City Music Hall, 50th St at 6th Ave (Cl 6-4600). Thru 6/21, *Fantasia.* From 6/22, *Matilda.*

Regency, Bdway at 67th (724-3700). 6/13, 14, *Judgment at Nuremberg.* 6/15-17, *A Place in the Sun; The Search.* 6/18-20, *The Chase; The Wild One.* 6/21-24, *Rebel Without a Cause; East of Eden.*

Rivoli, 1620 Bdwy (247-1633). *Capricorn One.*

RKO Cinerama I & II, Broadway at 47th (975-8366). I. 6/13-15, to be announced. From 6/16, *Jaws II.* II. Thru 6/15, *F.I.S.T.* From 6/16, *Jaws II.*

RKO 86th I & II, at Lexington (AT 9-8900). I. Thru 6/15, *American Graffiti.* From 6/16, *Jaws II.* II. Thru 6/15, *Close Encounters of the Third Kind.* From 6/16, *Jaws II.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 6/20, *Coming Home.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *House Calls.*

St Marks Cinema, 2nd Ave at 8th (533-9292). Thru 6/15, *American Graffiti.*

Sutton, 57th nr 3rd Ave (PL 9-1411). *Dear Detective.*

Thalia, 250 W 95th (222-3370). 6/13, *Proud Valley; Song of Freedom.* 6/14, 15, *Boy Slaves; Wild Boys of the Road.* From 6/16, to be announced.

Theatre 80 St. Marks, 80 St Marks Pl (254-7400). 6/13, *A Farewell to Arms; The North Star.* 6/14, *Rose Marie; New Moon.* 6/15, *Tales of Manhattan; If I Had a Million.* From 6/16, to be announced.

34th St East, nr 2nd Ave (683-0255). *Damien-Omen II.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Capricorn One.*

Trans-Lux 85th, at Madison (BU 8-3180). Thru 6/13, *Coming Home;* from 6/14, *The End.*

UA East, 1st Ave at 85th (249-5100). *House Calls.*

Waverly, 6th Ave at 3rd (WA 9-8037). Thru 6/22, *Capricorn One.* From 6/23, *Pretty Baby.*

Ziegfeld, 141 W 54th (765-7600). *The Last Waltz.*

(Listings subject to last-minute change)

THE MOVIES

American Graffiti–During a hot end-of-summer night, in a Calif. town in 1962, four high-school buddies begin to grow up. All to the constant throbbing music of the time. If you're nostalgic about D.A.'s, '58 Chevy Impalas, Del Shannon, Buddy Holly, the Platters and sock-hops, this will take you home again. Beautifully directed by George Lucas. Quad; thru 6/15, RKO 86 I; Olympia; St Marks Cinema; thru 6/20, Playboy.

Bonjour Amour–Story of a first love—all its joys, sorrow, and discoveries, directed by Roger Andrieux, starring Pascal Meynier and Guilhaine Dubos. Cinema II.

Capricorn One–Directed by Peter Hyams, film deals with conspiracy involving the U.S. Space Agency. With Elliott Gould, Brenda Vaccaro, Sam Waterston, O.J. Simpson, and Hal Holbrook. Rivoli; thru 6/22, Waverly; Loews Triplex; Trans-Lux East; U.A. East.

Cat and Mouse–Claude Lelouch's playful mock-thriller stars Serge Reggiani as the cop/cat and Michele Morgan as the exquisitely magisterial mouse and Paris *et environs* (as the Michelin says) as the playpen in which these two enact one of those ultra-sophisticated duets in which love and money are entwined to the detriment of neither. Cinema I.

The Chess Players–A miniature-like film by Indian director Satyajit Ray sets the chess-playing obsession of two fatuous noblemen against the takeover of their province by the British in 1856. The ironies are slow, subtle, and schematic, but in the end, totally satisfying. Thru 6/22, Festival.

The Clockmaker–A penetrating first work by Bertrand Tavernier, who has since gone on to further, perhaps even better, films. Based on a novel by Simenon, this is not a thriller, but a searching character study of a little man whose son has killed a brutish fascist. We follow the father in the process on coming to understand his son, himself, and the protofascist society he lives in. A sad but wonderfully liberating film, brilliantly acted by Phillippe Noiret and a fine cast, against a colorful Lyons background, and full of sharply observed, stunningly integrated existential details. 6/14, 15, Cinema Village.

Close Encounters of the Third Kind–If there is a theme here, it is that it is harder for a grown-up to pass through the eye of a needle than to gain access to the sanctuary of UFO believers. The most damning argument against the existence of UFOs—they always appear to country people who have a lot of time on their hands, and never to busy urban dwellers. And in the final sighting, director Steven Spielberg and a special effects team has given us nothing less than an electronic Second Coming. The film has no story, characters, sense of danger, or conflict between good and evil. Thru 6/15, RKO 86th St II.

Coming Home–Jane Fonda and Jon Voight are wonderfully sexy in this love story between a paraplegic veteran and a woman whose husband is off in Vietnam, and there are moments between them that take your breath away. But when they trade each other in for halos and open their arms to returning vets, Hal Ashby's film turns into a soft-headed encounter session on Vietnam that is true to neither individual nor political realities. Greenwich; thru 6/13, Trans-Lux 85th; thru 6/20, 72nd St E; from 6/14, Gramercy.

Damien-Omen II–William Holden and Lee Grant star, and Jonathan Scott-Taylor is introduced as the Antichrist Child, now in his teens. Directed by Don Taylor, the film features Lew Ayres and Sylvia Sidney. 34th Street East, and Loews Cine.

Dear Detective–Annie Girardot and Philippe Noiret are irresistible as a police commissioner and a Sorbonne professor who fall in love, but this is despite the viscously cute format of Philippe de Broca's boulevard farce. Sutton.

A Different Story–The old gay meets gal, gay and gal become roommates (gal is lesbian) story given a surprisingly fresh face by the empathetic acting of Meg Foster and Perry King. But when the sparkle of friendship surrenders to the steam of sex, the film goes rapidly downhill and finally derails. First film by television director Paul Aaron. From 6/14, Baronet.

Dona Flor and Her Two Husbands–You had to be in the streets of Bahia, where the film is set, or perhaps in a Brazilian audience (where the film is reported to have outgrossed *Jaws*), to appreciate the non-stop merriment of this witless sex farce, in which a roguish gambler awakens his virginal bride to a world of sexual delights and then dies from his own dissipation. Paris.

The End–This comedy about a dying man doesn't establish Burt Reynolds who stars and directs as the rival of Mel Brooks or Woody Allen, but it is a respectable miss. Its boners *seem* more egregious because of the hyperkinetic behavor of Reynolds's California Sonny, and Reynolds's failure as director to find and maintain the proper tone. Dom DeLuise and Robby Benson are hilarious in supporting roles. Quad; thru 6/13, Baronet; from 6/14, Trans-Lux 85th.

F.I.S.T.–Norman Jewison's drama of criminal infiltration in a teamster-style union only skims the surface of this fascinating subject, but it has charm and vitality. Sylvester Stallone as the charismatic, silver-tongued Johnny Kovak is always interesting, but the film lacks textural authenticity, and it hasn't the power drive to lift it off the ground. Thru 6/15, RKO Cinerama II; 86th St East; Eastside.

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. The horrendous cinematography of Ennio Guarnier, while making too few demands on the mind, strains our eyes beyond endurance. 6/20, Carnegie Hall Cinema.

The Greek Tycoon–This film à clef is bound to disappoint scandal-mongerers for its shortage of dirty secrets. The story of Theo Thomasis (Anthony Quinn) and the First Lady (Jacqueline Bisset) is like a travelogue of the jet-set world which these two split between them like a game of Monopoly. A p.r. version of the affair, but moderately entertaining and even moving. Thru 6/15, Loews State II.

High Anxiety–The news about Mel Brooks's latest film, good or bad depending on your degree of Melomania, is that it's 100 percent pure (i.e. impure) Brooks, meaning that it is wildly uneven, vulgar, intermittently hilarious, and at its very best when it is not being terribly funny at all. This collage/*hommage* to Hitchcock is to the Master of Suspense what *Blazing Saddles* was to the Western, and *Young Frankenstein* to the horror film, and *Silent Movie* to silent comedy. Quad.

LONE SHARK

Roy Scheider stars in **Jaws 2,** a sequel to you-know-what, directed by Jeannot Szwarc. Also in the cast are Lorraine Gary, Murray Hamilton, Joseph Mascolo, Jeffrey Kramer, Collin Wilcox, and Ann Dusenberry. Opens June 16th at RKO Cinerama I & II; RKO 86th St I & II; Murray Hill; D. W. Griffith.

House Calls–Howard Zieff's furious and funny comedy is a middle-aged romance starring Walter Matthau and Glenda Jackson as the cautious, one-step-at-a-time lovers. Matthau and Jackson have never been more charming. They bring out in each other a quality of shy vulnerability that is downright erotic. Art Carney is hilarious as the beacon of incompetence of a Los Angeles hospital that is a monument to malpractice. 68th St Playhouse; thru 6/13, Gramercy.

Joseph Andrews–This second adaptation of a Henry Fielding novel to be directed by Tony Richardson is earthier and dirtier and uglier than *Tom Jones.* Ann-Margret, Michael Hordern, Jim Dale, and John Gielgud are fine in supporting roles, but Peter Firth is just another pretty face as the bumbling hero. Embassy 72nd.

Jules and Jim–One of Francois Truffaut's three remarkable first films, on which his reputation still rests. Based on a minor novel about a love triangle, it does get a bit convoluted or simply repetitious toward the end, but it is also full of every kind of exuberance and coruscation. Jeanne Moreau's performance is one of her (or anybody's) greatest and Oskar Werner is no slouch either at portraying a lovable slouch. George Delaroux's score is hypnotic as is Moreau's singing of Catherine's song. Stands up well under the passage of time. 6/15, Carnegie Hall Cinema.

The Last Detail–A gem of a film, a "road" story in the best sense, about two career sailors (Jack Nicholson, Otis Young) assigned to escort a teenager (Randy Quaid) from Norfolk to the Navy prison at Portsmouth, N.H. Honest, bawdy and unforgetable, with fine performances by all. 6/13, Cinema Village.

The Last Waltz–Martin Scorsese's elegiac tribute to The Band is the most beautiful rock concert film ever made, but its vibrant colors and swooping camera movements are curiously at odds with the sweaty immediacy of the rock concert. Stars The Band-leader Robbie Robertson with his musicians, and Eric Clapton, Bob Dylan, Joni Mitchell, Neil Diamond, Van Morrison, et al. Ziegfeld.

Let Joy Reign Supreme–Filmed in the Breton countryside and at various chateaux around France, Bertrand Tavernier's film successfully balances the requirements of spectacle and the details of a fascinating period of French history. Phillippe Noiret plays the Duke of Orleans, the brilliant and debauched eighteenth-century regent (who ruled after Louis XIV's death). 6/14, 15, Cinema Village.

Madame Rosa–This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli old-young togetherness. But even as it strains credibility it breaks the heart, particularly Simone Signoret's breathtakingly courageous performance of a once-beautiful, old and puffy whore. Plaza.

The Man Who Fell To Earth–Like all Nicolas Roeg's (*Walkabout, Performance, Don't Look Now*) films, this one is the blowing up of something simpleminded to bloated dimensions. Based on a sci-fi novel by Walter Tevis, Roeg reuses all his old tricks, notably the oldest; casting a pop star with androgynous, unisex appeal in the lead—this time, David Bowie, who comes across as an expressionless zombie. There is some interracial nudity, fantastic gadgetry, and opulent interior decoration. What is most on display is Roeg's third-rate sensibility desperately aspiring to the second-rate. Thru 6/22, New Yorker.

The Man Who Loved Women–Francois Truffaut's funniest and most charmingly personal film in years, the anatomy of a womanizer (Charles Denner), relating the outrageous predicaments of the hero who wriggles out of them with a strategic genius, and yearns to locate an island inhabited only by women. Art.

Outrageous!–A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Thru 6/22, New Yorker.

Pretty Baby–Louis Malle's tastefully composed film about a child prostitute is more a study in decadence than a drama of innocence corrupted. As a product of the bordello world conjured up in Polly Platt's screenplay and Sven Nykvist's lustrous cinematography, the 12-year-old played with all-knowing sophistication by Brooke Shields is never innocent enough to be violated, or yearning enough to be pitied. Thru 6/22, Coronet; from 6/23, Festival; New Yorker; Waverly.

Saturday Night Fever–As the disco champ of Nik Cohn's *New York* Magazine piece, John Travolta is a good enough reason for seeing the movie. Even the character inconsistencies provide a built-in audition for this enormously gifted actor. The scenes where the tribal rites occur at a Brooklyn disco are electrifying, and when Travolta glides onto the dance floor, he is grace personified. Thru 6/15, D.W. Griffith.

The Servant and His Mistress–Andrea Ferreol and Victor Lanoux are drawn into a destructive love-hate relationship in a struggle for wealth. Directed by Bruno Gantillon. Columbia II.

Something for Everyone–Harold Prince's only venture into film directing so far, according to Prince butchered by the studio. Based on a peculiar novel, *The Cook,* the film is queerer yet, with a murky absurdist plot, pretentious symbolism, grossly exaggerated performances, and lots of nice Austrian scenery going to waste. Recommended to campy audiences and collectors of the world's worst films. 6/16, 17, Cinema Village.

The Spirit of the Beehive–For total incompetence, there is nothing like this film by the Spaniard Victor Erice. It's the story of little sisters, one good, one bad, who see the movie *Frankenstein* in their village and are incited to speculate about spirits while their father tends his bees. The picture lacks even the lowest kind of inventiveness. 6/20, Cinema Village.

Star Wars–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001.* But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza.

An Unmarried Woman–Jill Clayburgh has the role of a lifetime and is glorious in Paul Mazursky's brilliantly funny comedy about a painful liberation. One-night stands and the singles' scene are ordeals in the process by which a woman abandoned by her husband triumphs over self-doubts and puts herself back together—or assembles herself for the first time. Beekman; Paramount; thru 6/15, Murray Hill; Cinema III.

A Woman of Paris–Chaplin's 1923 romantic melodrama starring Edna Purviance and Adolphe Menjou is being re-released commercially for the first time since the 20s. The Victorian plot mechanics are redeemed by Chaplin's extraordinarily subtle treatment of an illicit affair, and a shimmering, ambiguous performance by Menjou. Quad.

A Woman at Her Window–Romy Schneider and Philippe Noiret in a film which takes place in Greece in 1936 at a time in which old ways are about to become engulfed by the future. Directed by Pierre Granier-Deferre. Thru 6/22, Little Carnegie.

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

CURRENT

The Act–Imagine the incestuous marriage of TV and Las Vegas and, next, their idiotic progeny; you now have a perfect picture of this work. If ever a supposed Broadway musical looked like a cross between a less than spectacular TV spectacular and a dry-as-dust show at the Sands or the Desert Inn, this vulgar concoction is it. Its main—almost its only—selling point: Liza Minnelli, and she has only brashness, pathos, and desperate energy. Gower Champion plays opposite Liza. Tues thru Sat at 8; mats Wed & Sat at 2 p.m. Thru 7/1. Majestic, 247 W 44th (246-0730).

Ain't Misbehavin'–Would the slapdash playfulness, the lovable smallness of this show survive the lure of self-aggrandizement, moving from Off- to On Broadway? Nothing to worry about; it did. The cast of five—Ken Page, Armelia McQueen, Andre De Shields, Charlaine Woodard, and Nell Carter—works together as nimbly and wickedly as five fingers in a piece of sleight of hand. The delicious songs by Fats Waller and his friends continue their joyous renaissance, under the guidance of Murray Horwitz and Richard Maltby jr. Tues thru Sat at 8; Sun at 7; mats Sat at 2; Sun at 3 p.m. Longacre, 220 W 48th (246-5639).

Annie–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, and a diminutive bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Shelley Bruce now has the title role. Tues thru Sat at 8; mats Sat at 2, Sun at 3 p.m. At the Alvin, 250 W 52nd (PL 7-8646).

Chapter Two–Neil Simon attempts, in part at least, to be serious about the real-life romance, marriage, and problems of Marsha Mason and Neil Simon and to pierce through to the troubling core of things. But he handles drama as if it could be constructed out of one-liners, only sticking laments where the laughs would normally go. There are some genuinely funny one-liners afloat, but the playwright's ultimate failure stems from his belief that you can build anything out of one-liners, from coffee tables to cathedrals. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Imperial, 249 W 45th (CO 5-2412).

A Chorus Line–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St.* Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Shubert, 225 W 44 (246-5990).

Da–On second seeing Hugh Leonard's bittersweet autobiographical comedy (transported almost intact to Broadway) is even more entertaining, endearing, and gently moving. And at the center of the production are three superlative performances—Sylvia O'Brien's, Brian Murray's, Barnard Hughes's. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Morosco, 217 w 45th (246-6230).

Dancin'–Director Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. What doesn't work is the two side by side, like internecine Siamese twins. The proximity of popular dance gives ballet an air of pretentiousness; ballet retaliates by making pop dancing look facile, tawdry. *Dancin'* is sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the over-whelming rest of us. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Broadhurst, 235 W 44th (246-6699).

Deathtrap–Ira Levin's play concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. There is a basic problem with the comedy mystery genre, wherein the laughs are supposed to lull you into a false security. The plot, however, is impossible. John Wood, Marian Winters, and Marian Seldes do what they can with not very rewarding material. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Music Box, 239 W 45th (246-4636).

Dracula–Among Edward Gorey's impressive but inappropriate sets, this camped-up version of a trashy old play offers mostly cutenesses instead of thrills, and can at best impress if you sit far enough back so that the stage is reduced to the appropriate comic-strip (or Gorey drawing) dimensions. Frank Langella may be the ideal Dracula for this kind of production. The other actors, except for the splendid Alan Coates, are unsafe even in comic-strip size. Dennis Rosa misdirected. Tues thru Fri at 8; mats Sat at 2; Sun at 3 p.m. Martin Beck Theater, 302 W 45th (246-6363).

For Colored Girls Who Have Considered Suicide/ When the Rainbow is Enuf–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Fri at 8; Sat at 5; Sun at 2 p.m. Booth, 222 W 45th St (246-5969).

Gemini–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid. Mon thru Sat at 8; mats Wed & Sat at 2 p.m. Little Theater, 240 W 44th (221-6425).

DEAL YOURSELF IN

E. G. Marshall succeeds Hume Cronyn opposite Jessica Tandy in the Pulitzer Prize play, **The Gin Game,** a first effort by D. L. Coburn concerning two inmates of an old folks' home, and staged with almost indecent expertise by Mike Nichols. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3. John Golden Theater, 252 W 45th (246-6740).

Grease–Broadway's senior musical, about high school shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive ridiculousness, mostly due to Patricia Birch's lively choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Mats Wed & Sat at 2; Sun at 3 p.m. Royale, 242 W 45th (245-5760).

Hello, Dolly!–A show of questionable value has been revived with all the reverence of a museum piece. The excellent plot survives in Michael Stewart's book; Jerry Herman's score has a kind of hearty, community-sing artlessness. Some performances quicken the old pulse. Carol Channing still croons so penetratingly that the electronic amplification is quite unnecessary. And she is a real trooper who never steals a scene; of all our *monstres sacres,* she may be the best behaved. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Lunt/Fontanne, 205 W 46th (JU 6-5555).

I Love My Wife–Wife-swapping in Trenton, done as a series of sleazy skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. mats Wed & Sat at 2 p.m. Ethel Barrymore, 243 W 47th (246-0390).

The King and I–Yul Brynner and Constance Towers as the king and Anna. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3 p.m. Uris, 51st betw 7th & 8th (586-6510).

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Wed thru Sat at 7:30; mats Sat, Wed & Thurs at 2; Sun at 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

On the Twentieth Century–Harold Prince has provided lively direction and Robin Wagner has come up with grand designs in this musical which stars Judy Kaye, John Cullum, and Imogene Coca. It has pizzazz and razzle-dazzle, bursts of energy and invention, music and laughter, and good expensive production values. John Cullum gives his best performance to date. Book and lyrics by Betty Comden and Adolph Green; music by Cy Coleman. Mon thru Sat at 8; mats Sat & Wed at 2 p.m. St. James Theater, 246 W 44th (OX 5-5858).

Once in a Lifetime–A revival of the George S. Kaufman/Moss Hart comedy about Hollywood in 1929 when the movies were just learning how to talk. With George S. Irving, John Lithgow, Deborah May, Jayne Meadows, Treat Williams, and Max Wright. Directed by Tom Moore. Tues thru Sat at 8; mats Sat & Wed at 2; Sun at 3. Through 8/27. Circle in the Square, 1633 Bdway (581-0720).

Runaways–A new entertainment, written, composed, and directed by Elizabeth Swados, is really about growing up—absurdly, tragically, and sometimes, despite everything, even triumphantly. The music, in all conceivable pop, folk, and ethnic modes, is fair to excellent. The performances, both by the four professionals and the fifteen semiprofessionals and neophytes are, at the very least, engaging; in many cases, enchanting. Tues thru Sat at 8; Sun at 7; mats Sat & Sun at 2 p.m. Plymouth, 236 W 45th (730-1760).

Same Time, Next Year–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Over the years, however, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. With Betsy Palmer and Monte Markham. Tues thru Sat at 8; mats Wed & Sat at 2; Sun at 3. Ambassador, 49th St W of Bdway (541-6490).

Timbuktu!–The performances in Geoffrey Holder's musical are wildly divergent and the score is as inconsistent as it is overblown. *Kismet,* which it was based on, was a slick, vulgar, absurd musical that nevertheless managed to have enough redeeming features to be enjoyable. Melba Moore would be charming if she were not over directed; Eartha Kitt cannot move except in slow motion; Gilbert Price sings compellingly but has very little presence; Ira Hawkins is a handsome Hadji whose acting does not extend beyond a smirk. Tues thru Sun at 8; mats Wed & Sat at 2; Sun at 3. Mark Hellinger, 51st & Bdway (757-7064).

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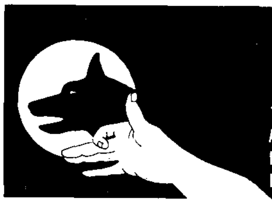

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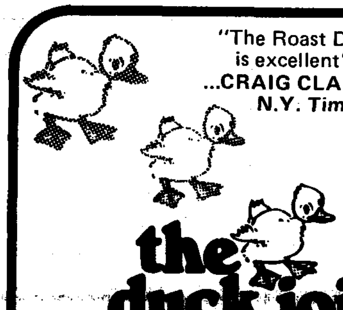

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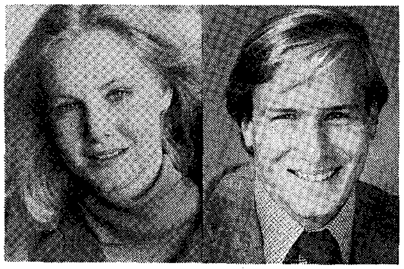
AROUND TOWN

Tribute–Bernard Slade's new play starring Jack Lemmon is extremely clever and likable, which is as unusual a combination in plays as it is in people. A play that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce; that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family in-fighting, and, best of all, death itself, is the most comforting news this side of a cure for cancer. Tues thru Sun at 8; mats Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

AFTER THE FOURTH



Nancy Snyder and **William Hurt** are featured in Lanford Wilson's **The 5th of July,** which has been held over again and again and now runs through the summer (September 2). Tuesday through Friday at 8 p.m. Saturday at 7 and 10 p.m. Circle Repertory Company, 99 Seventh Ave So at Sheridan Square (924-7100).

The Wiz–Oz with a black cast—Munchkins, Cowardly Lion, and all, with jivey dances choreographed by George Faison. Tues thru Sat at 7:30; mats Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

Working–Studs Terkel's book, which Stephen Schwartz has adapted into a musical, is a clever attempt to do the impossible. This hefty collection of interviews, boiled down to 40 people, with a few items turned into songs or dances or big production numbers yields a musical revue with basic words coined by amateurs competing in the professional marketplace. If at least there were a steadily effective score and choreography! Tues thru Sat at 8; Sat mat at 2; Sun at 3. 46th St Theater, 226 W 46th (246-4271).(Closed)

OFF and OFF-OFF BROADWAY

Academy Arts Repertory–Joe Orton's *What the Butler Saw,* thru 6/25. Steven Braunstein's *Synchrony,* thru 6/25. $3. Academy Arts, 330 E 56th (486-1431).

Across Division Street–A play by Muet Li, directed by Karen Huie. Thru 6/25, Thurs thru Sun at 8 p.m. Drama Ensemble, 108 Wooster St (925-9016).

Algonquin Sampler–Compiled by Charles Maryan and Fred Voelpel, a literary review conceived for the theater. Thru 6/17, Wed thru Sat at 8 p.m. $3. Little Church, 11 E 29th (679-7174).

American Dance Machine–A recreation of memorable moments in Broadway's musical history, directed by Lee Theodore, with Helen Gallagher, Barry Preston, Janet Eilber. Tues thru Sat at 8 p.m. Sun at 7:30. mats Wed & Sat at 2; Sun at 3. Century Theater, 235 W 46th (354-6644).

The Best Little Whorehouse in Texas–Attempts to squeeze salaciousness out of a bordello setting are rather repellent, not because of the setting, but because it is like trying to squeeze blood out of stones. Every variation on the brothel theme has been worked into the ground. Entermedia Theater, 2nd Ave & 12th St (475-4191).(Closed).

Birdbath–By the great Leonard Melfi. Run extended thru 6/16, 17, at 8 p.m. $3. Theater Twelve, 94 St Marks Pl (473-9054).

Brand–Henrik Ibsen's play about an uncompromising Lutheran minister. Thurs thru Sun at 7:45, thru 6/17. $3. Stage 73, 321 E 73rd (427-6941).

Catsplay–Istvan Orkeny's play is artistically accomplished, meltingly humane, and cries out for the biggest and best exposure. It is the best new play of the season, wonderfully old-fashioned and deals with such antique commodities as sympathy for all its characters, and is about life that refuses to capitulate to any sort of betrayal—by friends, family, lovers, or even common sense. The acting is excellent for the most part, and Lynne Meadow has directed with economy and purposefulness in John Lee Beatty's modest but apt set. Tues thru Sat at 8; Sat mat at 2; Sun at 3 & 7:30. Sat mat will be discontinued from 6/17. Promenade, Bdway at 76th (799-7690).

Carmencita–Book and lyrics by Manuel Martin Jr., music by Tania Leon and Coleridge T. Perkinson, choreography by Martial Roumain. Fri thru Sun, at 8 p.m. Mat Sun at 3 p.m., thru 6/25. INTAR, 420 W 42nd (247-6776).

The Coolest Cat in Town–Music by Diane Leslie, book and lyrics by William Gleason, directed by Frank Garucci, starring Joey Faye. From 6/16. City Center Little Theater, 137 W 55th (246-8997).

Crucificado–Edgar White's modern allegorical play. 6/14-18 at 8 p.m. $2. Horace Mann Theater, NE corner of 120th & Bdway (678-3799).

Doctor Faustus Lights the Lights–Gertrude Stein's rarely-seen play, directed by Craig Lowy, with music by Leslie Elias. 6/15-7/1, Thurs & Fri at 8; Sat 6/17, Sat, 7/1 at 7:30 & 10 p.m. $2.50. St. Peter's Church, 336 W 20th (929-2390).

Repertory–*Double Exposure,* Mark Pirolo's play, Fri & Sat at 8; Sun at 2 & 7, thru 6/25. $3. *Forever Yours, Marie-Lou,* Michel Tremblay's comedy, Mon thru Thurs at 8, thru 6/22. $2.50. Westbeth, 151 Bank St (691-2272).

Double Bill–Anton Chekhov's *The Harmfulness of Tobacco,* and Eugene Ionesco's *The Lesson.* Fri & Sat at 8, thru 6/17. $3.50. The Gathering Place, 150 W 26th (924-6988).

Drama Committee Repertory–GBS's *Man of Destiny,* Wed & Thurs at 8; Sun at 2:30, thru 7/27. Oscar Wilde's *A Woman of No Importance,* Fri thru Sun at 8. *Crane's Way,* Mon thru Thurs at 8; Sun at 5 p.m. 6/21-7/6. $3. 17 W 20th (929-8377).

ExPatria–Cubist musical comedy by Donald Johnston, Patricia Tunstall, and Stephen Policoff. A work-in-progress. 6/18 at 5 p.m. 6/15, 16, 17, 22, 23, 24, at 8:30. $2. 45 E 20th St (982-2986).

Family Business–Dick Goldberg's play about infighting in a suburban Boston Jewish family is a fog of melodrama occasionally pierced by a ray of something resembling truth. Much of the violence stems from the revelation that one of the four loving but internecinely embattled sons is a homosexual. The acting of a cast of six is remarkable. Astor Place Theater, 434 Lafayette St (254-4370).

The Fantasticks–Musical based on the Rostand play, in its zillionth year and the end is not in sight. Has spawned plenty of on-Bdway talent. Tues-Fri at 8 p.m. Sat at 7 & 10; Sun at 3 & 7:30. Sullivan St Playhouse at Bleecker (OR 4-3838).

The 5th of July–Lanford Wilson writes intelligent, amusing, racy dialogue, but this play lacks a little urgency although it is never uninteresting. It is accorded a fine production, under Marshall W. Mason's skilled direction, which errs only in trying to be too fast, too manifold, too clever. Tues thru Fri at 8 p.m. Sat at 7 & 10 p.m. Sun mat at 3 p.m. Thru 9/2. Circle Repertory, 99 Seventh Ave So (924-7100).

I Am a Zoo–Bonnie Zindel's comedy about a psychiatrist and his wife, their parents, animals, and second divorce, directed by Susan Miller Kovens. Thurs & Sat at 8:30; Sun at 3 & 7 p.m. 6/15-7/2. $3. Jewish Repertory Theater, 344 E 14th (674-7200).

I'm Getting My Act Together and Taking It on the Road–A new musical with book, music, and lyrics by Gretchen Cryer and Nancy Ford, about a popular singer. Thru 6/25. Public/Anspacher Theater, 425 Lafayette St (677-6350).

The Incognita–A play by Steven Braunstein, with Brandon Maggart, Greta Thyssen, and Paul Dumont. Gene Frankel Theater, 342 E 63rd (541-5144).

International Stud–Harvey Fierstein's play about a Brooklyn Jewish boy who makes his living as a drag performer and stud. Tues thru Fri at 8; Sat at 7 & 10; Sun at 5 & 8. Players Theater, 115 MacDougal (254-5076).

Jean Cocteau Repertory–John Ford's *'Tis Pity She's a Whore,* Sartre's *No Exit,* Ben Jonson's *Volpone* Bouwerie Lane, 330 Bowery (677-0060).

A Life in the Theater–David Mamet is our current most-promising playwright. In this series of vignettes, showing us an older, proudly declining actor and a young and ambitiously climbing one in their on- and off-stage relationships, he gives away the show by the fact that every scene is a duologue. We keep waiting for a little verbal football, something more team-oriented and teeming with life. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7. José Ferrer stars. Theater de Lys, 121 Christopher St (WA 4-8782).

A Little Wine With Lunch–Comedy revue by John Von Hartz, with music by William Shimmel, directed by Norman Marshall. Thurs thru Sat at 8; mats Sat & Sun at 3 p.m., 6/22-9/3. No Smoking Plyhse, 354 W 45th (245-9808).

The Loves of Cass Maguire–Brian Friel's comedy about an American waitress's return to Ireland. 6/14-17, 22-25, at 8 p.m. $3. Theatre Off Park, 40 E 35th (683-4991).

The Man With a Load of Mischief–Music by John Clifton, book by Ben Taver, lyrics by Clifton & Taver. Set in an English wayside tavern in 1810, musical deals with the coming of age of a spirited young lady searching for intrigue. 6/17-26. $3. Production Co., 249 W 18th (691-7359).

The Member of the Wedding–Carson McCullers's play, directed by Jude Schanzer. Thru 6/19. Impossible Ragtime Theater, 120 W 28th (243-7494).

Modigliano–Dennis McIntyre accosts his semilegendary painter hero in an essentially realistic manner. The language is generally efficient, often effervescent. It does not give us enough of what makes a specific artist unique, but the production is competently staged, and my only quarrel is with the pretty but inappropriate and repetitious music. Thru 6/25, Courtyard Gallery, 39 Grove St (362-0470).

Moliere in Spite of Himself–Mikhail Bulgakov's not very good *A Cabal of Hypocrites* adapted into a much worse and unendurably longer play by Michael Lessac, who also directed the cast into what he must have taken to be stylization, but is mostly palsied delivery further overwhelmed by unmeaningful pauses. Tues thru Sat at 7:40 p.m. thru July. Colonnades, 428 Lafayette St (673-2222).

My Cup Ranneth Over–Authored by Robert Patrick, directed by Marlyn Baum, featuring Nancy Snyder and Amy Wright. Tues thru Fri at 11 p.m. Thru 6/30. $3. Circle Repertory, 99 Seventh Ave So (924-7100).

The New Americans–Book, music, and lyrics by Frank Melfi. Tues thru Sun at 8 p.m. mats Sat & Sun at 3:30 p.m. St. Patrick's Youth Center, 268 Mulberry St (822-0382).

Nyatt School–Theater piece by Spalding Gray and Elizabeth LeCompte, directed by LeCompte. Thurs thru Sun at 7:30, thru 6/18. The Performing Garage, 33-35 Wooster St (966-3651).

One and One–Musical comedy; book by Fred Bennett and Richard O'Donnell; music and lyrics by Dianne Adams and Richard O'Donnell; directed by Jim Payne. Thurs thru Sat, at 8; Sun at 5:30. Bert Wheeler Theater, 250 W 43rd (242-4401).

The Passion of Dracula–Stefan Schnabel in a totally new version of the Count's adventures (vastly preferable to the on-Broadway version), by Bob Hall and David Richmond. Peter Bennett directs. Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Piano Bar–A new-style musical by Rob Fremont and Doris Willens, directed by Albert Takazauckas, about four people who take refuge in a lounge on a rainy evening. Chelsea/Westside Theater/Upstairs, 407 W 43 (541-8394).

Pins and Needles–Revival of the 40-year-old musical revue by Harold Rome. Cast with members of the ILGWA, it ran from 1937 to 1941. Roundabout/Stage One, 333 W 23rd (924-7160).

The Price of Genius–A new play by Betty Neustat, based on the life of a 17th century Mexican nun. Susan Stevens has the title role. Directed by Susan Lehman. 6/16, 17, 20-24, 26-29, 7/6-9, all at 8 p.m. $3. Interart Theater, 549 W 52nd (246-6569).

Private Lives–The Noel Coward comedy, directed by Richard Pace. 6/16-18, 23-25, at 8 p.m. $2.50. Three Muses, Ansonia Hotel, Bdway at 73rd (348-4556).

P.S. Your Cat Is Dead–An absurd and unnecessary act is the reviving of this play, by James Kirkwood. It had lasted, with a much better cast and a much better-appointed production, sixteen performances on Broadway, and then joined the eponymous feline in the happy mouse hunting grounds. Tues thru Fri at 8; Sat at 7 & 10; Sun at 3 & 7:30. Circle in the Square, 159 Bleecker St (254-6330).

Rhinoceros–Revival of the Ionesco play, directed by Andrew Loucka. Thurs thru Sun at 8:30, from 6/15. Little Theater, 5 W 30th (564-0692).

Royal Repertory–GBS's *Candida*; David Guerdon's *The Laundry.* $3. Royal Playhouse, 219 Second Ave (GR 5-9647).

The Sea at Dauphin–Dereck Walcott's tragedy of Windward Island fishermen, directed by Leon Morenzie. 6/13-17, at 8 p.m. Urban Arts Corps, 26 W 20th (924-7820).

Sganarelle–Moliere's play, directed by Andrei Serban. Thru 7/2. Public/Newman Theater, 435 Lafayette St (677-6350).

The Show Off–George Kelly's 1920s comedy, starring Paul Rudd and Polly Rowles. Tues thru Sat at 8; Wed, Sat & Sun at 2 p.m. Thru 7/16. Roundabout/Stage Two, 307 W 26th (924-7160).

Soho Rep–Anouilh's *Traveler Without Luggage,* 6/16 at 8:30, 6/17 at 7 & 10:30; 6/18 at 4 p.m. Soho Rep, 19 Mercer St (925-2588).

Spanish Theater Repertory–Plays by Lorca, Carballido, Raznovich; Calderon, and Lope de Vega, in Spanish in rotating repertory. Thru July. Gramercy Arts Theater, 138 E 27th. For dates and time call 889-2850.

St. Joan of the Stockyards–Operetta by Bertolt Brecht in 1931, set in Chicago, directed by Jan Eliasberg. 6/14-17, at 8:15 p.m. mat 6/18 at 3 p.m. $3. Encompass Theater, 168 W 48th (744-7085).

Strawberry Fields–Stephen Poliakoff's play about a generation in flux. Thru 6/18, Wed thru Sun at 7:30; mats Sat & Sun at 3. Manhattan Theater Club, 321 E 73rd (288-2500).

The Subject Was Roses–Revival of the Frank D. Gilroy play, directed by Alan DiBona. 6/15-18, 22-25, at 8 p.m. $2.50. Gallery Theater, 161 W 22nd (866-3860).

Taudshow–A play for one actor from the life and work of Antonin Artaud, starring Jerry Mayer, directed by John Pynchon Holms. Tues, Wed, Thurs, at 8 p.m. $3. Little Theater, 425 Lafayette (677-6350).

This Room and This Gin and These Sandwiches–Edmund Wilson's play, directed by Ellis Santone. Thurs thru Sun at 8 p.m. thru 6/25. $3. BMT Company, 137 W 22nd (691-7950, ext. 840).

Three Plus Three–Marion Geller's group of plays and vignettes, directed by James Leggi. Wed thru Fri at 7:30, Sat at 7:30 & 10; Sun at 4:30, thru 6/19. $2.50. Nameless Theater, 125 W 22nd (533-2800).

Tobit–A new musical by Bruce Beacham and Rob Houghton, directed by Cliff Aerie and Bob Chase. Wed thru Sun, 6/14-25, at 8 p.m. Sun mat at 3. By the Improvisational Ensemble. Abbey Theater, 136 E 13th St (677-4210).

Vanities–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.),* but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Cordis Heard, Monica Merryman) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St (541-8394).

Waiting for Godot–Samuel Beckett's play, with Austin Pendleton, Sam Waterston, Milo O'Shea; directed by Walter Asmus. Thru 6/18. Lepercq Space, Brooklyn Academy of Music, 30 Lafayette Ave (636-4123).

Wings–Arthur Kopit's new play, with Constance Cummings in the lead role of a woman suffering from a stroke. Directed by John Madden. 6/20-7/2. Public Theater, 425 Lafayette St (677-1750).

A Women of No Importance–Oscar Wilde's play, directed by Andres Castro. Fri thru Sun at 8 p.m. thru 9/10. $3. West Side Repertory, 252 W 81st (666-3521).

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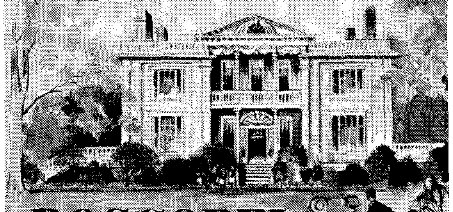

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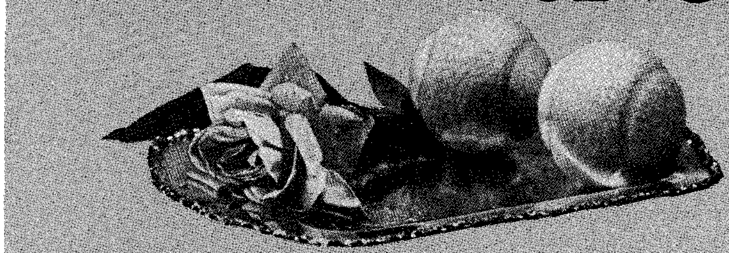

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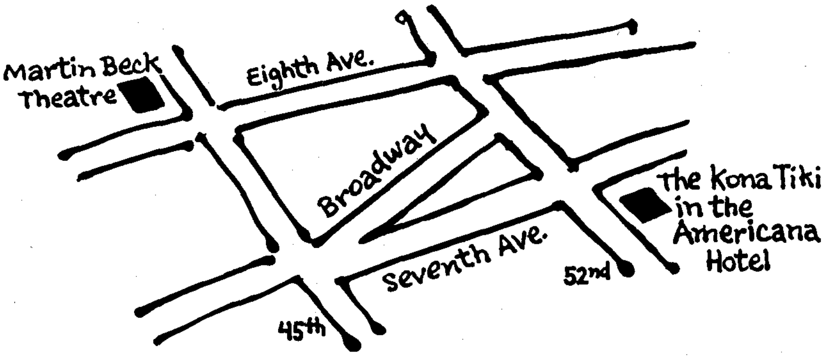

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NIGHTCLUBS

Applause–40th St & Lex. Restaurant club, with singer-pianist Ann Lebeaux holding forth Mon thru Sat from 8 p.m. (687-7267).

Arthur's–44 W 56th. Continental cuisine, showcase Tues & Wed. Other nights singing waiters and waitresses (581-9765).

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (CI 7-7000).

Cachaça–403 E 62nd. Mirrors, dining at marble-topped tables, potted palms, gray velvet Chesterfield sofas (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonette–890 Second Ave. Rita Dimitri entertains every Tues thru Sat. Mondays, Trudy Richards Moreau, once Charlie Barnet's vocalist, sings with sparkle and wit. Thru 6/23, singer Jan Kiepura Jr. (PL 2-7320).

Chateau Madrid–48th St & Lex. Spanish revue, Mon thru Fri 9:30 & midnight. Sat has three shows (PL 2-8080).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtime is 9:45 & 12:30 every night but Sunday (753-3471).

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 9; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Alex Peters entertains 6/16, 17, at 10 and midnight. Dancing in the lounge nightly (PL 5-6010).

Copa-Disco–10 E 60th. Huge dance floor with much light and sound. Fri & Sat only, 10 p.m. to 4 a.m. (755-6010).

Cotton Club–*666 W 125th. New cabaret-supper club* with a revue reminiscent of the 30s. Thru 6/26, Marilyn Johnson stars. Impressionist Jack Hammer is the emcee. Shows at 10 and 12:30 (MO 3-7980).

Dangerfield's–1118 First Ave. Singer Frank Sinatra Jr. from 6/15, with comedian Chuck Sacci and trombonist Larry O'Brien and his band (593-1650).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Improvisation–358 W 44th. Comics and singing waitresses all night long, seven days a week; food; total informality (765-8268).

Jimmy Weston's–131 E 54th. Thru 7/29, singer-pianist Glen Covington and his trio, nightly except Sunday at 10, midnight & 2 a.m. The Tommy Furtado Trio Tues thru Sat and the Bernie Leighton Quartet on Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

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Rainbow Grill–65th floor, Rockefeller Plaza. 6/12-24, Australia's songstress Lana Cantrell (PL 7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Sy Oliver and his orchestra play for dancing (except on Mondays). (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Le Refuge–309 E 83rd—Charming French dining place with live baroque guitar and harp music, Mon, Tues & Thurs, from 7:30 p.m. (UN 1-4505).

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Shepheard's–Park Ave & 56th. The Sheffields entertain three times nightly. Disco dancing continuously on the glass floor (421-0900).

Sibi–151 E 50th. Nice warm upstairs dancing den, with Pianist-singer Bobby Cole and his jazz quartet, every night but Sunday from 9 p.m. (753-3429).

Sirocco–29 E 29th. Greek-Israeli nightclub starring Aris San, a disco dance band, The Siroquettes (a chorus line!), & other ethnic entertainment. Closed Mondays (683-9409).

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Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Bobby Short is here with Beverly Peer on bass, and Gene Gammage on drums. **Bemelmans Bar:** Jazz pianist Marian McPartland is here for her sixth season & continues thru 6/30.

Pierre, 5th Ave & 61st St (838-8000). **The Cafe:** The Bernie Leighton Trio for listening and dancing, Tues thru Sat, 9 to 12:30.

Plaza, Fifth Ave at 59th (PL 9-3000). **Edwardian Room:** Dance music by the Roger Stanley trio, Tues thru Sun from 6:30 p.m. to 12:30 a.m.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. From 9:30 to 1:30. **The Falstaff Room:** Pianist Effie, 5 to 10 p.m. Mon thru Fri. And from 10 to 12:30, singer Mary Small.

Sherry Netherland, 5th Ave and 59th St (EL 5-2800). **Le Petit Restaurant:** Earl Rose plays from 8 p.m. to 1 a.m. Wednesdays through Fridays.

St. Regis Sheraton, 5th Ave & 55th (PL 3-4500). **Old King Cole:** Continuous dinner/dance music, Ray Hartley, pianist, Mon thru Thurs 5:30-8 p.m. The Peter Duchin Quartet headed by pianist John Bunch, 8 p.m.-1 a.m. Fri & Sat, 9 p.m.-2 a.m.

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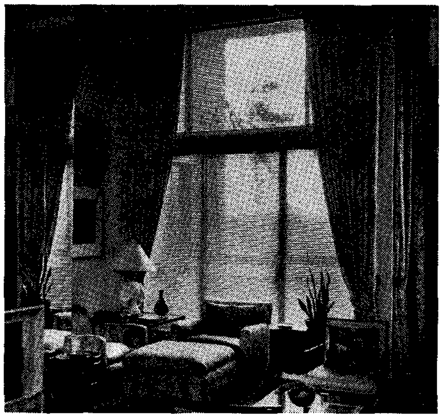

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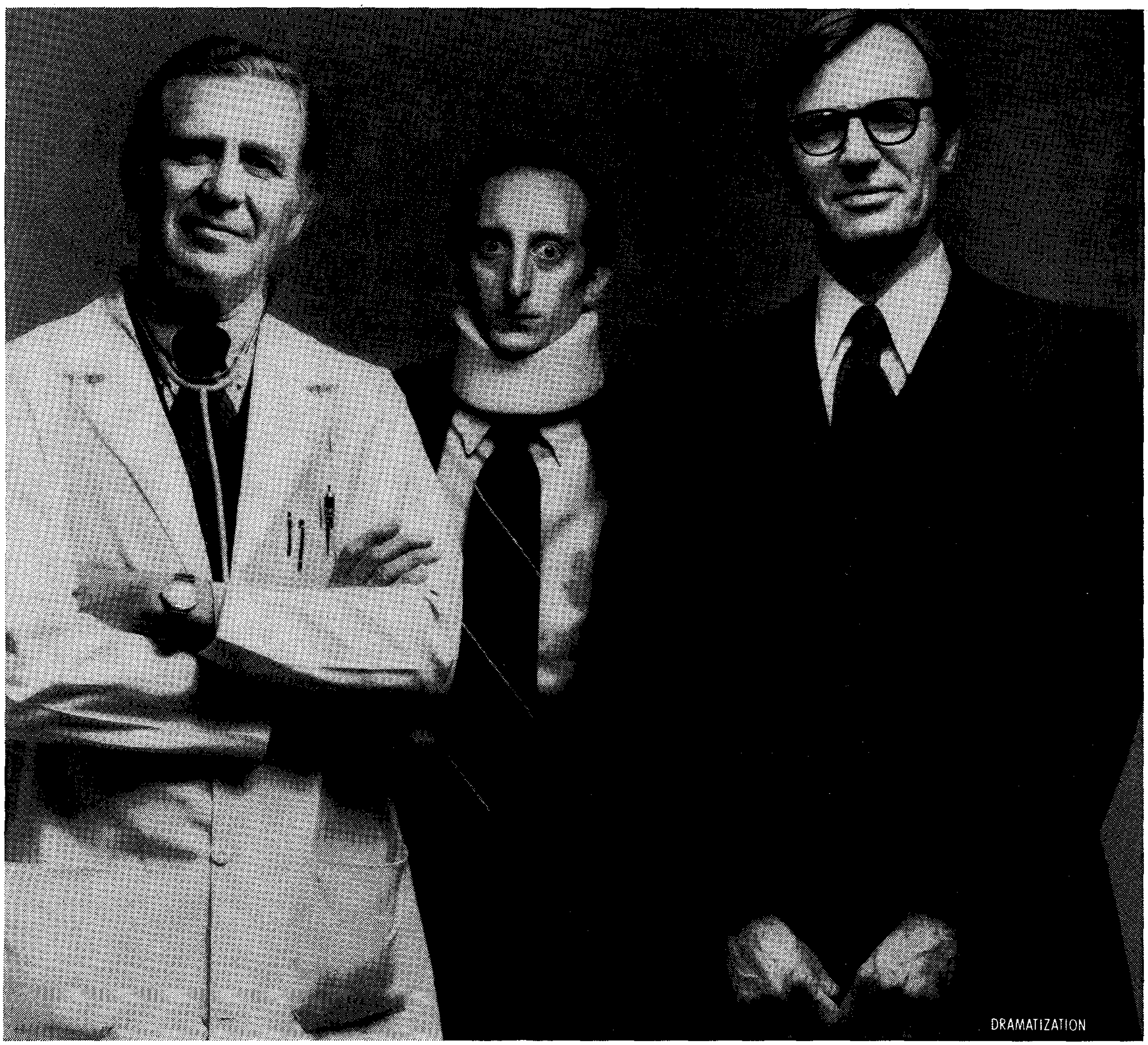

The man in the middle just won a big award.

This is the true story of the victim of an automobile accident[1] Let's call him Phil.

A jury has finally[2] awarded Phil $12,000 for his losses (and the court tacked on $1,160 for costs), so why isn't *he* smiling?

Watch closely as the tort system gobbles up that $13,160:

Phil's lawyer (at right) takes $6,450 off the top[3]

Dr. A (at left) gets $600 in witness fees. (He charged only $425 for treating Phil in the first place—in this crazy system you sometimes make more by telling a court what you did than you make by actually *doing* it.)

Doctors B and C take $325 more in witness fees and another $470 or so falls through the cracks, leaving Phil with a check for $5,311[4]— nearly three years after his accident.

Now a system that used up 3 years and $8,000 to put $5,300 into a victim's hands may strike you as unwieldy. And Ætna agrees.

State by state, we're supporting strong, workable "no-fault" auto insurance plans.[5] Where no-fault isn't in the cards, we think compulsory arbitration can help get most cases settled faster and more economically.

Lawyers' contingent fees should be better controlled. And, where appropriate, victims' payments should be made periodic, rather than in one lump sum which some outlive and others never need.

Passing the laws to reform this system is slow, frustrating work, but it is the key to controlling auto insurance costs. Don't underestimate your own influence with your elected representatives. Use it as we are trying to use ours.

Ætna wants insurance to be affordable.

---

[1] We've taken poetic license and put a neck brace on Phil, although his actual injuries didn't require it.

[2] Nearly three years passed between Phil's accident and his award. Such time lags are often a cause of grave hardship, and are a strong indictment of the present tort system. Chief Justice Warren Burger put it this way: "The business of involving the judicial process to dispose of an automobile accident is an expensive and cumbersome method that should be abandoned, as we did with industrial-injury claims long ago."

[3] Lawyers handling liability cases generally charge a "contingent fee"—a percentage of the award paid to the victim (the percentage may be as high as 50%). Phil's lawyer claimed 40% of the jury award for his fee plus $1,650 for certain costs advanced. He later advised the press that he had reduced his fee.

[4] In other words, only 44% of the jury award actually reached the victim. More than half was consumed by the costs of an inefficient system—costs which are reflected in the premiums of insurance buyers.

[5] "No-Fault" is first-party protection. Your insurance covers *your own* medical expenses and lost wages; the losses of whomever you hit (or get hit by) are covered by *his* insurance. No-fault has enormous potential for speeding and simplifying claim payments and controlling the cost of auto insurance. Unfortunately, the no-fault laws in many states (including the state where Phil lived) have so many loopholes that they fail to keep most claims out of court. Ætna supports the passage of federal guidelines which would require states to enact strong laws with real consumer protection.

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Ali's Alley–77 Greene St. Ted Daniels has the big band on Monday nights (226-9042).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mable Godwin at the piano Thurs thru Sat, 9:30 to 3:30 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 *p.m., scores of hit movies, Beatle songs, requests* (581-3580).

Beefsteak Charlie's–12th St & Fifth. Zahir Batin is a drummer who has been leading vigerous bands of good local musicians for several years; he'll be here 6/14-17. (675-4720).

Benihana Palace–15 W 44th. Hiroko Kondo plays pop organ in the bar, Wed thru Sat, in an authentic Japanese inn setting (682-7120).

The Bottom Line–15 W 4th. 6/14, Peter Brown and *David Sayh. 6/15, 16, the Tom Robinson Band. 6/* 19, Mary McCaslin and Jim Ringes; The Roches. 6/20-22, B. B. King (228-6300).

Cafe Fanny–Hotel Biltmore, Madison & 43rd. Gale and Prudence Curtis perform Mon thru Fri at this 19th century cafe with an informal ambience, which is open to midnight always (687-7115).

Carnegie Tavern–165 W 56th. Jazz pianist Ellis Larkins continues here from 8 to midnight (PL 7-9522).

***Christy's Skylite Gardens**–64 W 11th. Charming* restaurant filled with plants, skylights, and music nightly (673-5720).

The Clubhouse–1315 Second Ave (at 69th). Steakhouse, with a tennis and golf motif, and jazz/blues/ballads singer and pianist Stan Facey entertaining nightly (628-0600).

Eddie Condon's–144 W 54th. This is the city's bastion for traditional jazz. The house band is led by clubowner-bassist Red Balaban and includes the majestic veteran trombonist Vic Dickenson (265-8277).

The Cookery–University Pl at 8th St. Alberta Hunter, that grand old lady of the blues, sings Mon thru *Thurs at 8:30 & 10:30 and Fri & Sat at 12:15 a.m.* (OR 4-4450).

Coriander–314 E. 72 St. This cozy little restaurant is much enhanced by the presence of pianist-singer Joe Derise, a veteran charmer with an impeccable repertoire. He appears nightly from 10 p.m., with bassist Ernie Furtado (794-2700).

Crawdaddy–45th & Vanderbilt. Thru 6/30, Red Richards performs at this genuine New Orleans restaurant Mon thru Fri, 6:30 thru 11:30 (687-1860).

David K's Aquarium Lounge–1115 Third Ave. Hugh Shannon sings old and new favorites, Tues thru Sat, from 9 p.m. to 2 a.m. thru 6/24 (371-9090).

Gregory's–First Ave at 63rd. Pianist Hod O'Brian's trio with guitarist Joe Puma has most of the week (Wed. thru Sun.) and virtuoso bebop guitarist Chuck Wayne has a trio on Tuesday. But the best is *reserved for Monday nights, when Al Haig brings his* inimitable finesse to the keyboard (371-2220).

Irish Pavilion–130 E 57th. Pat Conway trio with Pat Mahon on accordion and Pete Cannata on bass guitar playing and singing country, Irish, light rock (759-9041).

Jazzmania Society–14 E 23rd. The jamming here is informal and swinging, the atmosphere unbeatable (477-3077).

Jimmy Ryan's–154 W 54th. Roy Eldridge is a monu*ment to the jazz spirit, and to miss seeing him at* work is to deny yourself the pleasure of witnessing one of the few enduring giants. Mon & Sun, Max Kaminsky, no slouch either, leads the band. Stan Gold Quartet, 5:30-8 on Fridays (664-9700).

Los Madriles–236 W 52nd. Spanish food and Roberto Lozano who plays the synthesizer and sings Fri thru Sun 9 p.m. to 4 a.m. Guitarist-singer Luis Meyers here Fri & Sat from 6 to 9 p.m. (582-3193).

Marty's–1265 Third Ave. Terraces and gardens and *continental food. Jimmy Jordan plays the piano and* sings blues and ballads (249-4100).

Michael's Pub–Irene Kral, a singer with exemplary taste who is attracting a growing coterie of admirers, will be performing with a rhythm section thru 7/1, thrice nightly from 9:15 p.m. (PL 8-2272).

Nickels–227 E 67th. Pianist Ed Linderman plays show tunes. Mon thru Sat, from 8:30 on (794-2331).

Oliver's–141 E 57th. English-type restaurant, with singer-pianist Danny Deaver, Tues, Wed, Thurs & *Sat, 6 to 11. Mon & Fri evenings singer-pianist* Elaine Francis (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass (751-5470).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. The Art Syms Quartet plays for entertainment. Pianist-singer Larry Paine from 7 p.m. in the lounge (752-0200).

The Other End–149 Bleecker St. Jackie Mason, the quintessential fast-talking, borscht-belt-to-Las Vegas comic, except that he's funny, makes an unlikely appearance at this Village haunt thru 6/17. 6/20, 21, comedian Chris Rush returns (573-7030).

Ponte's–39 Desbrosses St. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

The Priory–224 E 53rd. Early American decor and food, plus the singer-pianist Don Tabor nightly except Sun, 9 p.m. to 1 a.m. (753-1090).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a

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show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mon & Thurs, the Sol Yaged Quartet; Fri, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. 6/13-24, Cissy Houston, nightly at 9 & 11:30 p.m. Tues thru Sun. Opening for her is Allan Rich. 6/18 & 25, at 8:30 & 10:30, singer Karen Akers. Dolly Dawn here 5:30-7 p.m. Tues thru Sat (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Sweet Basil–88 7th Ave So. David Amram, who plays all instruments and all styles of music and occasionally conducts improvisational singalongs, will lead a quintet thru 6/17. Bennie Wallace, a gifted young saxophonist, will come in 6/18, 19. 6/20-24, 27-7/1, Ron Carter Quartet (242-1785).

37th St Hideaway–32 W 37th. Music for dinner and dancing Tues thru Sat from 7 p.m. on by guitarists Peter Girardi & Alain Levy. Songs from 8 p.m. by Diana Macris. Closed Sun (947-8940).

Tramps–125 E 15th. Sandy Ross, 7/14, 15. Michael Kenney, 6/16, 17. Susan Solomon, 6/18. Zora Rasmussen, 6/19. Sue Greenwood, 6/20 (260-0370).

Le Vert-Galant–109 W 46th. Maurice's handsome French place, convenient for excellent dining in the theater district; Marcy Morton sings in the lounge, and there is piano entertaiment nightly. Closed Sunday (JU 2-7989).

Village Vanguard–178 Seventh Ave So. Bill Evans, keyboard stylist extraordinaire, has a fine new trio with drummer Philly Joe Jones, thru 6/18 (AL 5-4037).

West End–Bdway & 114th. Jazz nightly at 9. 6/13-16, 19, Franc Williams Swing Four. 6/17, George Kelly's Jazz Sultans. 6/18, 6/20-25, 27-30, The Countsmen (666-9160).

SPECIAL EVENTS, CONCERTS, OPERA, SPORTS
EDITED BY GERARD KAVANAGH

Special Events

BANG THE DRUM LOUDLY

Friday, June 16 is the date for the second annual Madison Square Garden **Senior Drum & Bugle Corps Invitational.** Pictured at left is one of the members of Mike DeLorenzo's Sunrisers, last year's competition winners, who will defend their title against five of the nation's finest drum & bugle corps. At 8 (564-4400).

New York Experience, McGraw-Hill Bldg., Sixth Ave. between 48th & 49th Sts. (869-0345) Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

Flag Day Parade: Fulton St. between South & Water Sts., down Water St. to Wall St., west on Wall to Federal Hall, South on Broad St. to Fraunces Tavern; 6/14 at noon (425-1776).

Japanese Weekend, American Museum of Natural History, CPW at 79th St. (873-1300). Films, dance, workshops, lectures, 6/17-18 from 1 to 4:30.

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Beatlemania, Winter Garden Theater, 1634 Bdwy (245-4878). Wed at 2 & 7, Thurs-Fri at 7, Sat at 2, 7 & 10, Sun at 2 & 5.

International Inventors Expo '78, Statler Hilton Hotel, Seventh Ave. at 33rd St. (541-9681), 6/15 & 18 from 10 a.m. to 8 p.m., 6/16-17 from 10 a.m. to 10 p.m.

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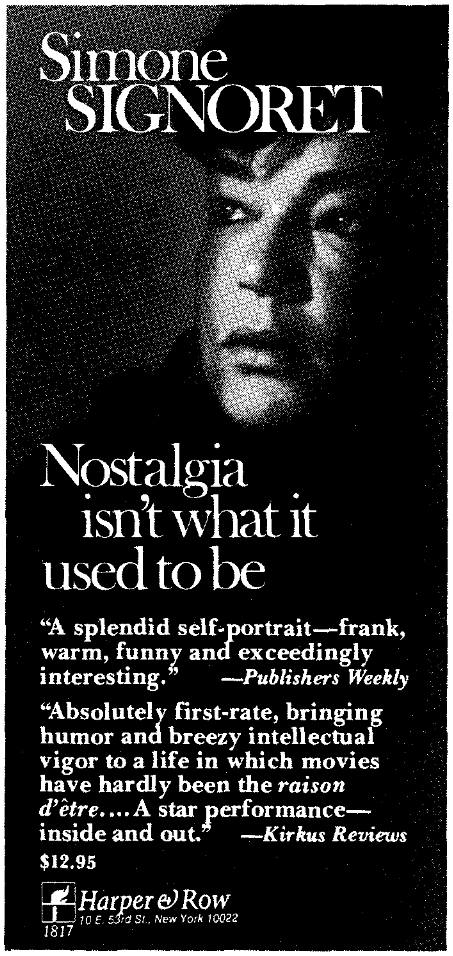

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Concerts

Tuesday, June 13

Schubert Fest, Carnegie Hall: Eugene Istomin, piano, at 7; American Symphony Orchestra, at 8:15; John Aler, tenor/Sharon Moe, horn obbligato, at 10:15.
New York Philharmonic, Avery Fisher Hall, at 8:30.
Robert Van Valkenburg, tenor, Trinity Church, Bdwy at Wall St. (285-0800), at 12:45.
Nancy Miranda, soprano, Carnegie Recital Hall, at 8.
Jane Adler, mime/**Andrew Bolotwsky,** flute, Lincoln Center Library, at 4.
David Dunlap, Franklin Furnace, 112 Franklin St. (925-4671), at 8:30.

Wednesday, June 14

Schubert Fest, Carnegie Hall: Ernst Wallfisch, violin & viola/Lory Wallfisch, piano, at 7; American Symphony Orchestra & Claude Frank, piano, at 8:15; Kristine Ciesinki, soprano, at 10:15.
Elizabeth Lauer, piano, Lincoln Center Library, at 4.
Sylvia Marks & Marcia Flaks, piano, Carnegie Recital Hall, at 8.
Summer Sings: Village Singers, NYU Catholic Center, 58 Washington Square South (254-9703), at 7:30.
Mark Gordon, piano, Jamaica Arts Center, 161-04 Jamaica Ave. (658-7400), at 1.
Bobby Short, Channel Gardens, Fifth Ave. between 49th & 50th Sts. (582-2424), at 4:30.
Billy Schustik, Fraunces Tavern Museum, 54 Pearl St. (425-1776), at 1.
Susan Neves, soprano/**Betsy Mullen,** piano, Greenwich House Music School, 46 Barrow St. (242-4770), at 8.
Dwane Thorpe, folk music, South Street Seaport, 16 Fulton St. (766-9020), at 7:45.

Thursday, June 15

Schubert Fest, Carnegie Hall: Lilian Kallir, piano/Arnold Steinhardt, violin/Jules Eskin, cello, at 7; American Symphony Orchestra, with Charles Treger, violin, and the Orpheon Chorale, at 8:15; Katherine Ciesinki, mezzo-soprano, at 10:15.
Manhattan Opera Singers, Alice Tully Hall, at 8.
Paul Taffel, piano, Carnegie Recital Hall, at 8.
Barbara Kuber & Lois Feiberg, piano, St. Paul's Chapel, Bdwy at Wall St. (285-0800), at 12:10.
High Star Playhouse, Lincoln Center Library, at 4.

Friday, June 16

Schubert Fest, Carnegie Hall: Lilian Kallir & Claude Frank, pianists, at 7; American Symphony Orchestra, at 8:15; Kristine Ciesinki, soprano/Katherine Ciesinki, mezzo-soprano/David Clatworthy, baritone, at 10:15.
Julius Hemphill Quintet/Jerome Cooper, Public Theater, 425 Lafayette St. (677-6350), at 10:30.
Perry Robinson & Friends, jazz, Museum of Modern Art Summergarden, 8 W 54th St. (956-7298), at 8.
Sea Chanteys, South Street Seaport, 16 Fulton St. (766-9020), at 8.
Clara Freedman, piano, Carnegie Recital Hall, at 8.
Roland Hanna, piano, Cassidy's, 303 E 53rd St. (755-8050), at noon.
High Star Playhouse, Lincoln Center Library, at 4.
Bruce Johnson, jazz, Motivations, 476 Broome St. (226-2108), at 8:30 & 10.
TAV, new music & dance, Open Eye, 316 E 88th St. (534-6909), at 8:30.

Saturday, June 17

Schubert Fest, Carnegie Hall: Chamber music, at 7; American Symphony Orchestra, at 8:15; David Clatworthy, baritone, at 10:15.
Perry Robinson & Friends, jazz, Museum of Modern Art Summergarden, 8 W 54th St. (956-7298), at 8.
TAV, new music & dance, Open Eye, 316 E 88th St. (534-6909), at 8:30.
Bruce Johnson, jazz, Motivations, 476 Broome St. (226-2108), at 8:30 & 10.
Inez Bull, piano, Carnegie Recital Hall, at 2:30.
New York Motet Choir, Carnegie Recital Hall, at 8:30.
Leroy Jenkins Quartet, Public Theater, 425 Lafayette St. (677-6350), at 10:30.
Arthur A. Phillips, organ, Alice Tully Hall, at 8.
Hillary Mayers, soprano, Theodore Roosevelt Birthplace, 28 E 20th St. (865-3571), at 2.
New York Philharmonic, Avery Fisher Hall, at 8:30.
High Star Playhouse, Lincoln Center Library, at 2:30.
Sea Chanteys, Pier 15, South St. & East River (343-9575), at 7:30.

Sunday, June 18

Jean Max Beauvil & His Orchestra, Carnegie Hall, at 8.
Boys Choir of Harlem, Avery Fisher Hall, at 8.
Christina Petrowska, piano/**Janusz Kubiak,** cello/**Mieczyslaw Gubernat,** violin, Ukrainian Institute, 2 E 79th St. (389-6984), at 3.
Student Recital, Carnegie Recital Hall, at 1:30.
Selma Mednikoff Pakter, piano, Federal Hall National Memorial, 26 Wall St. (865-3571), at 2.
Patrick O'Brien, lute, Carnegie Recital Hall, at 8:30.
Walden Trio, Bronx Museum, at 2.
L'Ensemble, Cooper-Hewitt Museum, at 3.

Monday, June 19

HOPE'S DIAMOND

"The King of Comedy," **Bob Hope,** recently hailed on his 75th birthday for his long and tireless service, will be at the Westbury Music Fair for a week of laughs. Also on hand will be Connie Stevens. The schedule is as follows: June 19 thru June 23 at 8:30, June 24 at 7 & 10:30, and June 25 at 7:30 (516-333-0533).

Ry Cooder, Carnegie Hall, at 8.
New York Philharmonic, Avery Fisher Hall, at 8:30.
Paidoussi Vocal Recital, Carnegie Recital Hall, at 8.

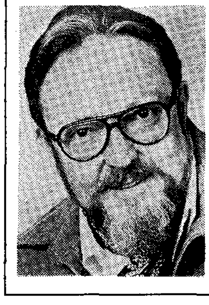
Tuesday, June 20

New York Philharmonic, Avery Fisher Hall, at 8:30.
Tom Brown, piano, Trinity Church, Bdwy at Wall St. (285-0800), at 12:45.
Jim Moore, mime, Lincoln Center Library, at 4.

Opera

METROPOLITAN OPERA

ALFRESCO OPERA



Cornell MacNeil sings the title role in *Rigoletto* during the Metropolitan Opera's twelfth season of free concerts in the parks. This summer's program consists of four performances of *Rigoletto* and *Il Trovatore* and features Met stars Gilda Cruz-Romo, Giuseppe Giacomini, Louis Quilico, and Gail Robinson (580-9830).

Tues, 6/13 at 8:30 in Central Park Sheep Meadow: **Il Trovatore** with Cruz-Romo, Cortez, Giacomini, Quilico, Morris. Conductor: Stivender. Wed, 6/14 at 8:30 in Clove Lakes Park, Staten Island: **Rigoletto** with Robinson, Jones, MacNeil, Bini, Hines. Conductor: Masini. Fri, 6/16 at 8:30 in Prospect Park, Brooklyn: **Il Trovatore** (Same cast as 6/13). Sat, 6/17 at 8:30 in Cunningham Park, Queens: **Rigoletto** (Same cast as 6/14). Tues, 6/20 at 8:30 in Central Park Sheep Meadow: **Rigoletto** (Same cast as 6/14).

OTHER

Epic Construction Theater, Encompass Theater, 168 W 48th St. (575-1558). *St. Joan of the Stockyards,* 6/14-17 at 8:15, 6/18 at 3.
Light Opera of Manhattan, 334 E 74th St. (535-6310). *Mlle. Modiste,* 6/14 at 2 & 8:30, 6/15-16 at 8:30, 6/17 at 4 & 8:30, 6/18 at 4.
Manhattan Opera Theater, Christ Church, Park Ave. at 60th St. (877-6213). *The Queen of Sheba,* 6/17 at 8.
New York City Opera, Lincoln Center Library (399-0566). *The Toy Shop,* 6/13-16 at 11 a.m. & 1 p.m., 6/17 at 12:30.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).
Brooklyn Center at Brooklyn College, Campus Rd at Ave H (859-1180).
Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).
City Center, 131 W 55th (246-8989).
The Kitchen, 484 Broome St. (925-3615).
Lincoln Center: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library-Museum (799-2200); Metropolitan Opera House (580-9830); New York State Theater (877-4727).
Madison Square Garden, Seventh Ave at 33rd (563-8000).
Mannes College of Music, 157 E 74th St. (737-0700).
Metropolitan Museum, Fifth Ave at 82nd St. (535-7710).
Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).
92nd St. Y, at Lexington Ave. (427-6000).
Town Hall, 123 W 43rd (582-4536).
Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Dance

NEW YORK CITY BALLET
NEW YORK STATE THEATER

Tues, 6/13 at 8: *The Goldberg Variations; Tricolore.* Wed, 6/14 at 8: *Square Dance;* new ballet; *Tchaikovsky Piano Competition.* Thurs, 6/15 at 8: *Entente Cordiale; Stars and Stripes; Tricolore; Union Jack.* Fri, 6/16 at 8: *Divertimento No. 15; In G Major; Tchaikovsky Piano Competition.* Sat, 6/17 at 2: *Swan Lake; Firebird; Afternoon of a Faun; Western Symphony.* Sat, 6/17 at 8: *Jewels.* Sun, 6/18 at 1: *Divertimento No. 15;* new ballet; *In G Major.* Sun, 6/18 at 7: *Tchaikovsky Piano Competition; Ivesiana; Symphony in Three Movements.* Tues, 6/20 at 8: *Coppélia.*

BALLET NACIONAL DE CUBA
METROPOLITAN OPERA HOUSE

THE RITE OF SUMMER

Summerdance, the Metropolitan Opera's second season of international dance, is presenting the first American performances of the Ballet Nacional de Cuba. **Antonio Gades,** guest star and choreographer with the company, will make his first appearance in New York in six years when he dances opposite Alicia Alonso (580-9830).

Tues, 6/13 at 7:30: *Giselle.* Wed, 6/14 at 2: *Giselle.* Wed, 6/14, at 8: *Les Sylphides; Canto Vital; Swan Lake; Blood Wedding.* Thurs, 6/15 at 8: *Coppélia* Fri, 6/16 at 8: *Les Sylphides; Canto Vital; Tarde en la Siesta; Blood Wedding.* Sat, 6/17 at 2: *Coppélia.* Sat, 6/17 at 8: *Giselle.* Mon, 6/19 at 8: *Pas de Quatre; Genesis; Dolls; Paso a Tres; Ad Libitum.* Tues, 6/20 at 8: *Les Sylphides; Tarde en la Siesta; Oedipus.*

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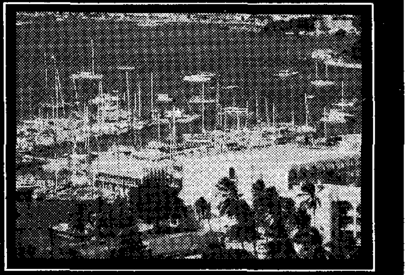

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OTHER

American Dance Machine, Century Theater, 235 W 46th St. (354-5940), 6/13 at 8, 6/14 at 2 & 8, 6/15-16 at 8, 6/17 at 2 & 8, 6/18 at 3 & 7:30, 6/20 at 8.

Ballet Felix Blaska, St. John the Divine, Amsterdam Ave. at 112th St. (239-7177), 6/13-18 at 8.

Jeanne Bresciani & Judy Landon, NYU Theater, 35 W 4th St. (924-0077), 6/15 at 8.

Cannard, Eden's Expressway, 537 Bdwy (242-3638), 6/16-17 at 8:30.

Choreographers Showcase, ATL, 219 W 19th St. (924-0077), 6/13 & 20 at 8.

Cubiculo Summer Dance, 414 W 51st St. (265-2138): *William Kirkpatrick, 6/15-17 at 8; Marjorie* Myerson, 6/19-20 at 8.

Laura Powell Dance Co., Open Eye, 316 E 88th St. (534-6909), 6/19-20 at 8.

Riverside Dance Festival, Riverside Church, 490 Riverside Dr. (864-2929): Ballet YS of Canada, 6/15-17 at 8, 6/18 at 2.

Art

Galleries are open Tues-Sat from between 10 and 11 to between 5 and 6.
Asterisk denotes show of special distinction.
Art listing edited by Holly Pinto.

SOLOS

57th STREET

Neil Anderson–New work, thru 6/17. Fischbach, 29 W 57th (PL9-2345).

Felix Angel–Drawings of athletes, thru 6/24. Noble/Polans, 40 W 57th (541-9510).

Hannelore Baron–Collages and wooden constructions, thru 7/1. Markel, 50 W 57th (581-1909).

Seymour Boardman–Gray on gray drawings and white paintings, thru 6/15. Berman, 50 W 57th (757-7630).

Jack Earl–Small porcelain figures doing daily activities, thru 6/30. Fortnoy, 56 W 57th (757-0461).

Bernice Faegenburg–Collage and paintings, thru 6/20. Viridian, 24 W 57th (245-2882).

***Mary Frank**–Shadow papers sculpted with scissors and a razor/Sculpture by Marini, Nadelman, Nevelson, and Noguchi, thru 7/1. Zabriskie, 29 W 57th (832-9034). Mon-Fri 10-5:30.

***Harold Gregor**–Illinois landscapes in paint and on paper, thru 6/22. de Nagy, 29 W 57th (421-3780).

Samia Halaby–Chromatic abstractions, thru 6/15. Pearl, 29 W 57th (838-6310).

Freidrich Meckseper–Prints of otherworldly still lifes, self-portraits from 1958 to 1978, thru 6/30. Fitch-Febvrel, 5 E 57th (688-8522).

Yoshikazu Ogino–Slit and painted paper, thru 6/29. Phoenix, 30 W 57th (245-5095).

James Rizzi–Collage-like colored etchings and drawings, thru 6/30. Sumers, 50 W 57th (541-8334). Tues-Fri 10-5.

Jean Venitien–Post-impressionistic works, thru 6/17. Eric, 61 E 57th (371-9270).

***H.C. Westermann**–New, intensely colorful watercolors, posters, and *The Wild Man From Borneo*, a large laminated plywood sculpture. Coincides with Whitney Retrospective, thru 6/30. Frumkin, 50 W 57 (757-6655). Mon-Fri 10-6.

Whanki (1913-1974)–Paintings and watercolors, thru 6/30. Dintenfass, 50 W 57th (581-2268). Mon-Fri 10-5:30.

MADISON AVE & VICINITY

***Agnetti**–Conceptual pieces dealing with Elizabeth I of England, crime, and provisionality, thru 6/17. Feldman, 33 E 74th (249-4050). Mon-Sat 10-5:30.

***Elizabeth Bart**–Oils, thru 6/17. Ekstrom, 980 Mad Ave (YU8-8857).

R.O. Blechman/Edward Sorel–Watercolors and drawings for *Candide*, the *New Yorker*/Illustrations, including *Superpen*, thru 6/16. Graham, 1014 Mad Ave (535-5566).

Dennis Miller Bunker–Rediscovered through loans, thru 6/30. Davis & Long, 746 Mad Ave (861-2811). Mon-Fri 10-5.

***Clarence Carter**–Watercolors 1927-1949, including Sicily and France, thru 6/16. Gimpel Weitzenhoffer, 1040 Mad Ave (628-1897).

***A.M. Cassandre**–Posters (from 1923 to 1939), thru 6/27. Reinhold-Brown, 26 E 78th (734-7999).

Jean Davidson–Color-form abstractions, thru 6/28. Galerias Paco, 26 E 63rd (935-8790).

***Werner Drewes/Wilhelm Schmitz-Gilles**–Abstractions from the 30s and 40s/Constructivist works done with a ball point, thru 6/17. Deutsch, 43 E 80th (861-4429).

Tom Dubicanac–Ecological and socio-cultural collages, thru 7/22. Spaced, 165 W 72nd (787-6350). Tues-Sat 12-5.

Mark Krieger–Rich tonal variations in watercolor, paint, and silver points, thru 6/30. Touchstone, 118 E 64th (826-6111).

David Leach–Clay works by this Englishman, thru 6/24. Duhl, 31 W 54th (582-4163). Tues-Sat 12-5.

Margarita Lozano–Pastels, thru 6/30. Aberbach, 988 Mad Ave (988-1100).

Frederick McDuff–Landscapes and beach scenes, thru 6/15. Petrenko, 1045 Mad Ave (535-5533).

Flora Mace/George Thiewes–Pictures in glass/Fantasy vessels, thru 6/22. Contemporary Art Glass, 806 Mad Ave (879-4655). Mon-Sat 11-6, Sun 1-5.

Suzi Malin–Portraits of David Hockney, Elton John, Peter Sellers, others, thru 6/17. Kerr, 49 E 82nd (628-1200). Mon-Fri 9-5, Sat 10-5.

Donald Mavros–Destroyed clay pots as sculpture, thru 6/17. Ericson, 23 E 74th (737-6155).

Esti Schur–Video installations, thru 6/17. Urdang, 23 E 74th (BU8-7004).

Alexander Walsh–First NYC showing, thru 6/30. Lerner-Heller, 956 Mad Ave (861-9010).

SoHo

Lorie Alexander–Sculptures wrapped in canvas, thru 6/18. Pleiades, 152 Wooster (475-9658).

***Joseph Cornell**–Collages, thru 6/24. Castelli, 420 West Broadway (431-6279).

Kit Fitzgerald/John Sanborn–A color video/sound installation about water, thru 6/17. Kitchen, 484 Broome (925-3615). Tues-Sat 1-6.

Dan Flavin–Drawings, diagrams, and an installation of fluorescent light, thru 6/24. Friedrich, 393 W Bdwy (925-9380). Tues-Sat 12-6.

Majorie Foy/June Rowe–Male nudes in black-and-white photos/Etchings, thru 6/30. La Fronde, 605 Hudson (242-9788). Tues-Thurs 5-7, Fri-Sun 1-4.

Luis Frangella/Sue Frecon/Russell Sharon–Perceptual drawings/Multi-canvas oils and notes/Clay bells, thru 6/30. Space, 82 Duane (233-1916).

Susan Hamevitch–Collage prints, thru 6/17. Key, 130 Greene (966-3597). Wed-Sat 11-6.

Karen Lewis–Large scale oils assimilating snapshots, 6/14-7/2. Pindar, 127 Greene (533-4881). Wed-Sun 12-6.

Trudy Solin–Acrylic dream abstractions, thru 7/2. Bayard, 456 W Bdwy (477-3804).

Richard Zelens–An environment, thru 6/29. 112 Greene (226-8971).

OTHER

Bill Barrett/Bill Sullivan–Aluminum sculpture/Swan drawings, thru 6/18. Rentschler, 450 W 24th (929-0192). Wed & Sat 12-6.

Bobsband–Fluorescent light installation in ten windows, thru 6/16. Municipal garage, 8th Ave bet 53rd and 54th.

Maude Boltz–Large, painted fabric sculpture, thru 6/30. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

Carol Crawford–Miniature environments, thru 6/17. Exhibitionists, 92-20 Union Hall St, Jamaica (658-4926). Tues-Sat 12-5.

Susan Crile–Large pastel and charcoal drawings, thru 6/17. Droll/Kolbert, 724 5th Ave (541-6006).

Burhan Dogancay–*Wall of NYC* in gouache, thru 6/15. Turkish Center, 821 UN Plaza (949-0150).

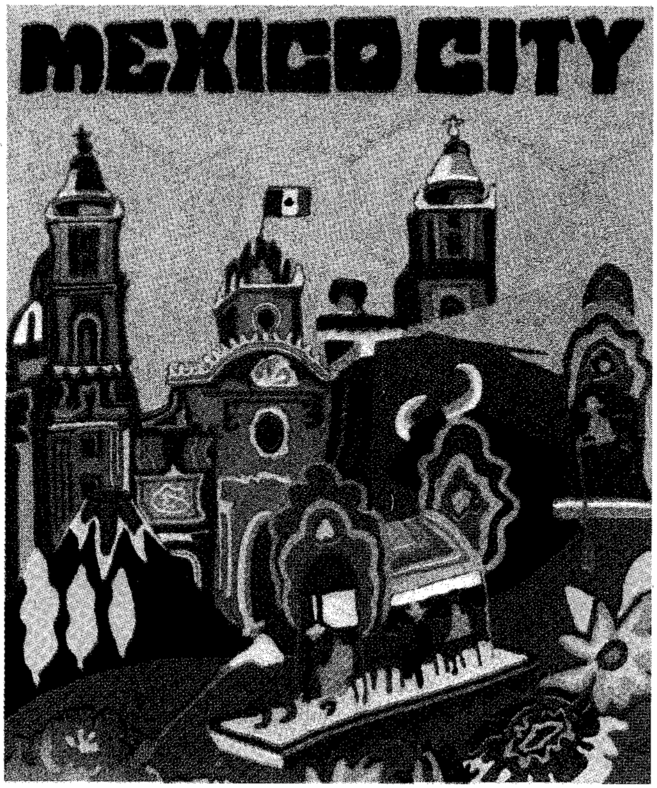
Lily Ente–Black and white marble sculpture and drawings, thru 6/30. NYU, Loeb Center, Washington Square (598-2027).

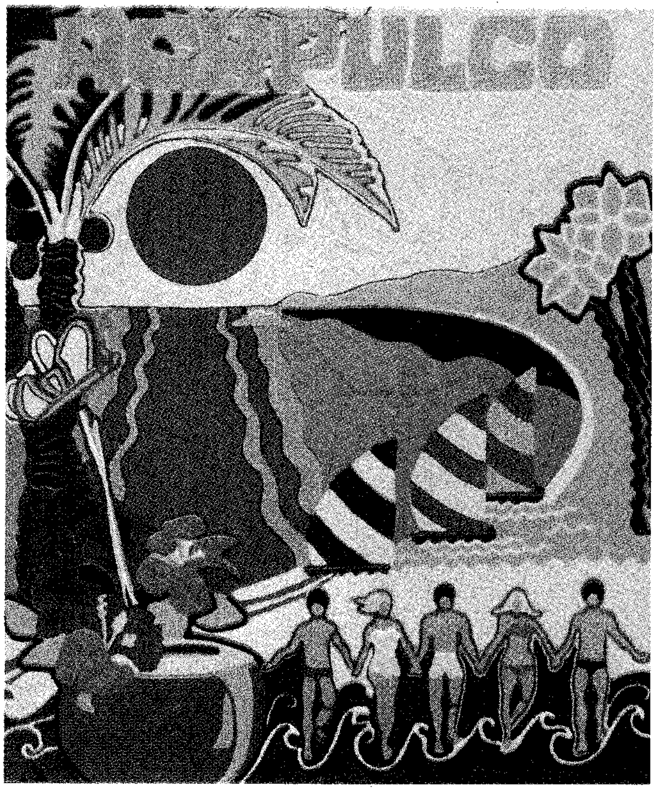
Jacques Hnizdovsky/Barbara Morgan–Flowers, trees, animals in woodcuts, paintings, and drawings/Martha Graham dancers in photos from 1941, thru 6/30. St. John the Divine, 1047 Amsterdam (678-6923). Daily 7-6.

Lila Katzen–*Steel outdoor sculpture and collage* drawings, thru 9/1. Fordham at Lincoln Center (431-9439).

Robert Mapplethorpe/Patti Smith–Photo/Drawings, thru 6/24. Miller, 724 5th Ave (246-1625).

Nickzad Nodjoumi/Greta Schreyer–Semi-abstract figures in drawings and paintings/Landscapes, still





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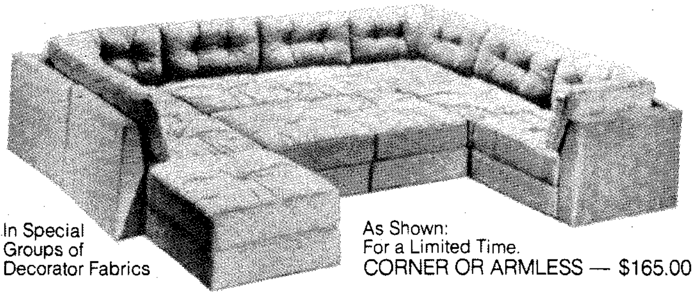

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lifes, and animals on paper, thru 6/24. Roko, 90 E 10th (GR3-0760).

GROUP SHOWS

57th STREET

Alonzo–30 W 57th (586-2500). Tues-Fri 10:30-5. Still lifes by Gilbert, Lazar, Martin, others, thru 6/30.

Eric–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Gallery artists, 6/20-8/30.

***Esman**–29 W 57th (421-9490). Watercolors, drawings, and photos by Beatrice Wood, Duchamp, Picabia, Man Ray, Sheeler, and Covert, thru 6/16.

Getler/Pall–50 W 57th (581-2724). Graphics by Dine, Rauschenberg, Ruscha, others, thru 6/30.

Heidenberg–50 W 57th (586-3808). Etchings by Appel, trompe l'oeil by Edelmann, drawings by Steinberg, others, thru 6/17.

Long–7 W 57th (752-6244). Mon-Fri 10-5:30. Bannard, Dzubas, Motherwell, Noland, others, thru 6/30.

Sachs–29 W 57th (421-8686). Boothe, Ferren, Kuehn, Pace, others, thru 6/30.

Sande–61 E 57th (688-1904). Gallery artists, thru 8/30.

Spectrum–30 W 57th (246-2525). Mon-Fri 11-6. Art by athletes, including Bouton, Grier, Rutherford, others, thru 6/23.

Viridian–24 W 57th (245-2882). Painting, sculpture, prints, and photos, thru 6/30.

MADISON AVE & VICINITY

***Acquavella**–18 E 79th (734-6300). Mon-Fri Works by J. Dinerstein Girling, Ross, Slone, and Youkilis, thru 7/23.*

***Adler**–21 E 67th (249-2450). Cubists in France, including Braque, Leger, Villon, others, thru 6/18.

American Indian Community House–10 E 38th (532-4897). Hopi and Navajo crafts, thru 6/30.

***Atelier International**–595 Mad Ave (644-0400).* Daily 9-5. Furniture as Art, including designs of Le Corbusier, Mackintosh, and Rietveld, plus tapestries, thru 6/30.

Christopher–766 Mad (737-3224). Gisson, Reboli, Shawe, others, thru 6/30.

Cityana–16 E 53rd (752-2079). 200 *New Yorker covers, plus original cover art, thru 6/15.*

Elkon–1063 Mad Ave (LE5-3940). Mon-Fri 10-5:45. Arnoldi, Buckley, Delap, Ridenhour, Roth, and Wesley, thru 7/14.

FAR–22 E 80th (734-7287). Paintings by Leipzig, S. Pearlstein, Sherr, others, thru 6/30.

Forum–1018 Mad Ave (LE5-6080). Mon-Fri 10-5:30. Drawings by Ayaso, Shechter, and Staempfli, thru 6/23.

***L'Ibis**–667 Mad Ave (935-0490). Egyptian gilded masks, gold jewelry, hieroglyphics, sculpture from Rome and ancient Near East, thru 7/30.

***Knoedler**–19 E 70th (628-0400). Treasures of Mexico, thru 6/30.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Fein, Goldman, others, thru 6/23.

***Nicholls**–1014 Mad Ave (472-0211). Mon-Fri 11-5. Cartoons, illustrations, and magazine cover designs of food and drink by Addams, Arno, others, thru 7/15.

O'Reilly–35 E 67th (988-4370). Recent abstractions by Brandes and Drapell, plus etchings by Grooms, thru 6/30.

Rolly-Michaux–943 Mad Ave (535-1460). Selected lithos and etchings by Appel, Calder, Dali, Delaunay, and Vasarely, thru 7/1.

***Shepherd**–21 E 84th (861-4050). 19th century English paintings, drawings, watercolors, thru 6/30.

Willard–29 E 72nd (744-2925). Chatelain, Lane, Sugiura, others, thru 6/30.

SoHo

Artists Space–105 Hudson (226-3970). Clough, Fares, Goldberg, Lees, and Thornycroft, thru 6/17.

Boone–420 W Bdwy (966-2114). Members, thru 6/30.

***Caldwell**–383 W Bdwy (966-6500). Monochromatic abstractions, thru 7/8.

Common Ground–Spring (734-3111). South American festival costumes and masks, naive paintings, and Asian textiles, thru 7/8.

Eastern Arts–401 Bleecker (929-7460). Tues-Sun 12-7. Sepik River art of New Guinea, thru 6/15.

First St–118 Prince (226-9011). Tues-Sun 1-6. Works on paper done by members, thru 6/21.

***14 Sculptors**–75 Thompson (966-5790). Works in stone, wood, plastic, metals, mixed media, and drawings by Borg, Schneider, Steinman, others, thru 6/28.

Franklin Furnace–112 Franklin (925-4671). Book works by Forget and photos about walking by Leonian, thru 6/16.

OK Harris–383 W Bdwy (431-3600). Sculpture by Butterfield, painting by Dufresne and Kacere, and structures by Von Ringelheim, thru 6/17.

***Hoffman**–429 W Bdwy (966-6676). Drawings by seven Frenchmen and clay masks by Ethical Culture School students, thru 7/12.

Hubris–150 Thompson (982-1827). Small scale works on paper by De Alfaro, Farrell, Nedorost; a 4-poster bed and a nude painted on paper bags by Pooka; laminated paper edges by Shelton; thru 6/23.

***Landmark**–469 Broome (966-1173). Works by DuBack, Grillo, Trieff, Yektai, others, thru 6/17.

Lohman–55 Wooster (966-7173). Flinsch, Hoff, Kuzma, others, thru 7/1.

Neill–136 Greene (925-8633). Works on paper by Absatz, Cristofaro, Pullen, others, plus sculpture by Simonis, 6/20-7/15.

112 Greene–(226-8971). Scale models of living space-paintings, thru 6/14.

Soho Center–114 Prince (226-1995). Amann, Colman, *Gaetano, others, thru 7/30.*

Soho 20–99 Spring (226-4167). An invitational of women doing fabric sculpture, paintings, and graphics, thru 6/28.

Sperone Westwater Fischer–142 Greene (431-3685). Mon-Fri 11-4. Gallery artists Andre, Flavin, Venezia, others, thru 7/30.

Spring Street Enamels–171 Spring (431-8151). Enamels by students, thru 6/15.

Ward-Nasse–131 Prince (925-6951). Abstractions and natural collages by Gaughran, drawings of women by Gray, paper and canvas abstracts by Langer, and nature by Schoenberger, thru 6/22.

OTHER

ACIA–28 E 4th (473-6072). Contemporary African paintings and sculpture and its roots, thru 6/17.

AIGA–1059 3rd Ave (PL2-0813). Mon-Fri 9:30-4:45. Book designs from 1977, thru 6/22.

***Astor**–Lincoln Center (790-6551). Mon & Thurs 12-8, Tues, Wed, Fri, Sat 12-6. The dance in drawings, prints, costume designs, books, and sculpture spanning 5 centuries, including Diaghilev's notebook from 1909 to 1911, thru 9/2.

Department of Correction–100 Centre (374-4440). Works by inmates and independent artists, thru 6/30.

F.I.T.–7th Ave at 27th (760-7760). Tues & Wed 10-9, Thurs-Sat 10-4. Work by the American textile designer Jack Lenor Larsen, thru 9/16.

Gallery 300–Fulton Market, 200 Front St (622-3995). Lithos and engravings of Old New York, 1830-1908, thru 6/16.

Glassmasters–621 Sixth Ave (924-2868). 3D stained-glass pieces, 6/17-7/15.

***Japan House**–333 E 47th (832-1155). Daily 11-5, Fri til 7:30. Japanese genre screens from the 17th to the 19th centuries, thru 7/9.

***NY Public Library**–5th Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. *Religion in New Amsterdam:* books, letters, documents, maps, and prints of the first Old Word faiths to come to NYC, thru 6/28.

Pratt Manhattan Center–160 Lex Ave (636-3462). Mon-Fri 10-5, Sat 1-5. Cartoonists, including Fischetti, Koren, Levine, others, thru 6/14.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

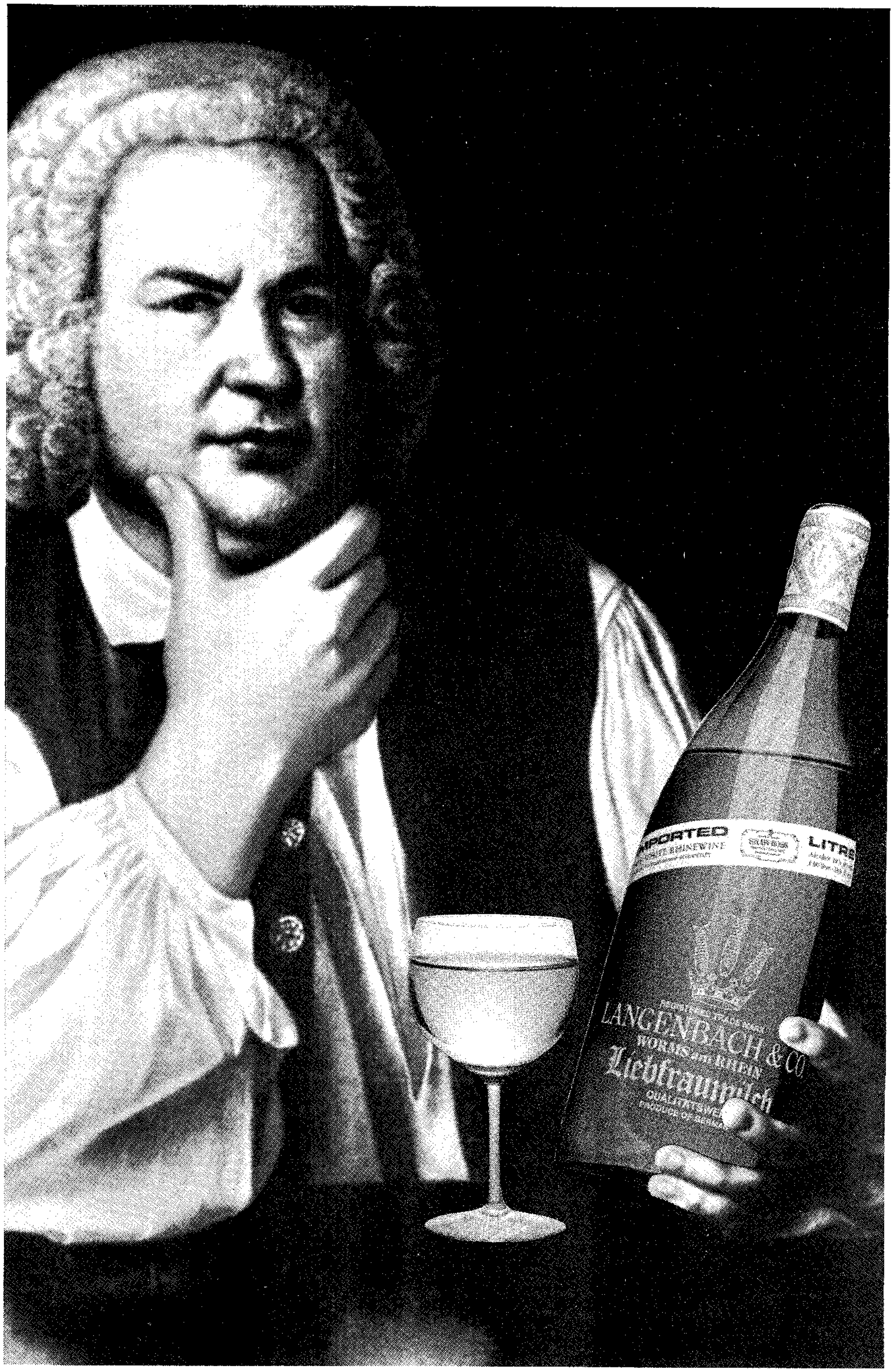
Spanish Institute–685 Park Ave (628-0420). Mon-Sat 10-6. Contemporary artists from Seville, thru 6/30.

Studio 53–424 Park Ave (755-6650). Oils and graphics by Boulanger, Rockwell, and Simbari, thru 6/30.

Studio 264–264 W 40th (354-4378). Tues-Sat 1-6. Paintings, pastels, sculpture, lithos by Ciuca, Gebhard, others, 6/15-29.

Weyhe–794 Lex Ave (TE8-5478). Mon-Fri 9:30-5. Mexican graphics by Orozco, Rivera, others, thru 6/30.

World Trade Center–U.S. Customs Service (247-5340). Mon-Fri 8:30-4. Antique American flags and memorabilia, 6/14-7/24.



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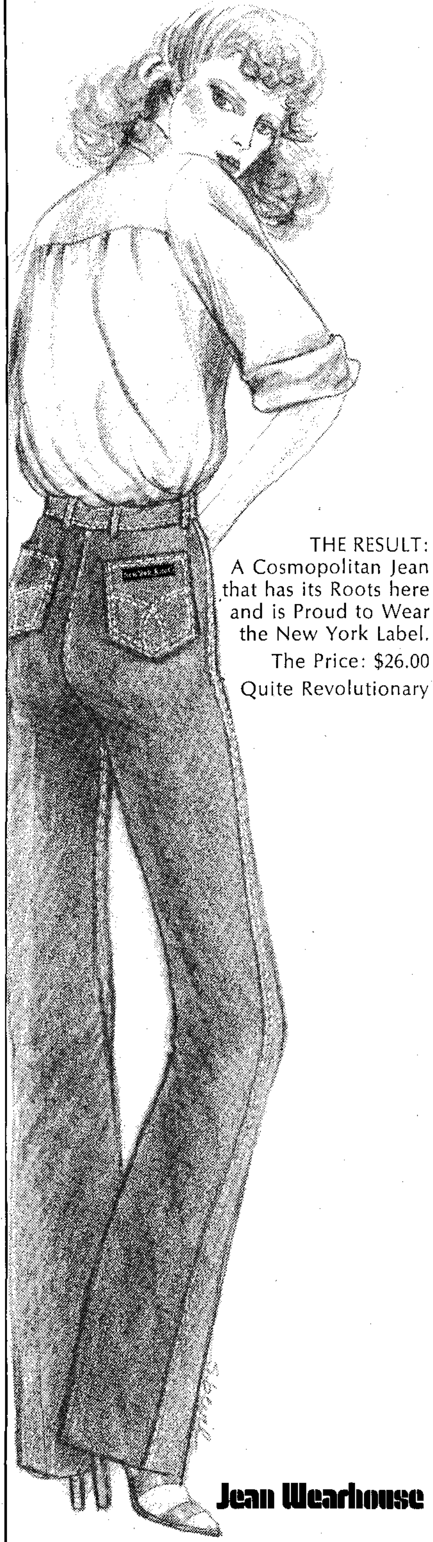

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Photography

***James Abbe**–Militarism in the 30s, including Hitler, Stalin, Spanish Civil War, and Mussolini, thru 7/21. Washburn, 42 E 57th (753-0546).

***Ansel Adams**–The early years, thru 6/30. Helios, 18 E 67th (988-5593).

***Anton Bruehl/Edmund Teske**–From the 20s to the 50s with Marlene Dietrich, Peter Lorre, studio studies, Mexico, other/Composite, solarized images, almost dreamlike, thru 6/24. Witkin, 41 E 57th (355-1461).

Castelli–4 E 77th (288-3202). Black-and-white landscapes by R. Adams, Baltz, and Schwartz, thru 6/24.

***Harry P. Fischer**–City and country life from 1900 to 1935, thru 6/17. Ingber, 3 E 78th (744-3158).

Geoffrey Gove–Color transformations, thru 6/30. Images, 11 E 57th (838-8640).

***Kodak**–1133 Sixth Ave (262-6183). Mon 12-5, Tues-Sat 9:30-5. *Auto Exotica,* thru 7/21.

***Clarence John Laughlin**–Louisiana plantations, Victorian architecture in America, thru 6/17. Wolf, 30 W 57th (586-8432).

***Lynn Lennon/Phillip Leonian**–Fantasy self-portraits/Walkers and walking in black-in-white, thru 6/24. Neikrug, 224 E 68th (288-7741). Wed-Sat 1-6.

James Marshall–People in places from rural India to urban Italy, 6/14-7/31. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 1-6.

***Pfeifer**–825 Mad Ave (737-2055). Tues-Fri 10-5:30. The male nude in the 19th and 20th century, thru 7/28.

***Prakapas**–19 E 71st (737-6066). Vintage views of the sidewalks of NYC, thru 6/30.

***Stephen Shore**–The NY Yankees at spring training, thru 6/24. Light, 724 5th Ave (582-6552).

Soho/Stieglitz–34 W 13th (242-9198). Sat & Sun 1-6, Tues 7-9. Light passage by Brin, India by King, the Bushwick section of Brooklyn, and montages by Rizzuto, thru 6/27.

Janna Spark–Details of daily life, thru 7/7. Marcoleo, 1295 1st Ave (UN-1-7600). Mon-Fri 10-6, Sat 10-4.

***Ted Spiegel**–Color views of the Hudson River, thru 7/1. Nikon, 620 5th Ave (586-3907).

Pete Turner–Geometric images of rails, cannonballs, and clouds in dye transfers, thru 6/23. Space, 154 W 57th (765-1776).

***Etienne Bertrand Weill**–Metal forms combining kinetic and graphic, music and choreography, thru 6/16. French Cultural Services, 972 5th Ave (737-9700).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Ice Age Art—Man's Earliest Masterpieces:* The Cro-Magnon artist's view of his world; thru 12/31. *The Sport of Birding;* thru the fall. *Rails of the World:* Paintings by J. Fenwick Landsdowne of this little-known bird family; thru 7/16.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Sun 1-4. Paintings, sculptures, and constructions by Bronx artists; thru 7/9.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Embroidery Through the Ages:* Fine and rare examples from the 14th century to the present, for the church and for secular use; thru 9/3. *Celebration of Water:* Water symbolism and water forms—fountains, baths, swimming pools, etc., thru 8/20.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. Folk art images of George Washington; thru 10/31.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *The Evelyn Sharp Collection:* Forty-five paintings and sculptures from Braque, Calder, Matisse, Picasso, and others; thru 10/1. Works by young American artists; thru 6/16. *Attilio Salemme—Inhabitant of a Dream:* A retrospective consisting of 50 oils; thru 7/4.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. New brick sculptures by John Mason. Photographs by Claire K. Yaffa; thru 7/9.

International Center of Photography, Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Photographic Crossroads:* The first retrospective of the Photo League; thru 6/30.

Metropolitan Museum of Art, Fifth at 82nd (535-7710). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *The Arts Under Napoleon:* Includes wax medallions, velvet court apparel, the Emperor's death mask, and more; thru 7/30. *Vanity Fair:* A treasure trove of the Costume Institute, thru 8/27. *Fifteenth-Century Italian Drawings;* thru 6/18. *The Collection of Alfred Stieglitz:* Fifty pioneers of modern photography; thru 7/16. *Polish Arms & Armor;* indefinite close. *Monet's Years at Giverny—Beyond Impressionism:* Eighty-one paintings done in the immediate environment and the surrounding landscape of his home; thru 7/9.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *The Spanish Forger:* His works. *Devils, Demons, & Fantastic Creatures:* Drawings of creatures which exist in the imagination. *Books and Manuscripts, 1400-1950:* Books, manuscripts, and first editions of English and American literature. *H.M.S. Pinafore:* Celebrating its centennial. Thru 7/29.

Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5. *Frozen Motion:* The photographic dance images of Marcus Blechman; thru 9/4. A costume history of New York dining and galas; thru 7/9.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *The Great American Foot:* Celebrating the foot and its diverse images in our culture; thru 6/30.

Museum of Holography, 11 Mercer St. (925-0526). Wed-Sun 12-6. *Light Years:* An exhibition which illuminates the development of holography; thru 8/27.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Jerry Dantzic and the Cirkut Camera:* Color landscapes, averaging six feet in length; thru 7/30. *Jim Dine's Etchings:* The history of his work; thru 9/5. *Designed For Film:* Demonstrating the importance of production design and art direction in motion pictures; thru 9/26. *Mexican Art:* Engravings, prints, paintings, and drawings by Posada, Orozco, Siqueiros, and Rivera; thru 6/29. *A Treasury of Modern Drawing:* Works by American and European artists; thru 7/4. The museum's Summergarden is now open Fri, Sat & Sun *from 6 p.m. to 10 p.m., thru 9/3.*

New Museum, 65 Fifth Ave. (741-8962). Weekdays 12-6, Wed 12-8, Sat 12-5. *New Work/New York:* Works by Susan Dallas, Lynne Elton, Steve Keister, David Middaugh, Fred Smith, Jeff Way; thru 7/8.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri 11-5, Sat 10-5, Sun 1-5. *Street Kids:* Old and new photos depicting the many moods of the city's poor children between 1864 and 1977; thru 8/5. *New Life for Old Objects—The Art of the Conservator:* An exhibition of restored paintings, sculptures, and artifacts; thru 8/31.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Photography — Art and Artifact:* Photographs by Abbott, Atget, Hine, Strand, others; thru 6/18. *Play Ball!—A Century of Sports in Art:* Includes works by George Bellows, Richard Diebenkorn, Sidney Goodman, Red Grooms, Bill King, Yasuo Kuniyoshi, Ben Shahn, and others; 6/24 thru 9/10.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Saul Steinberg Retrospective:* Drawings, watercolors, collages spanning more than 30 years; thru 7/9. *H.C. Westermann:* A retrospective of drawings and sculptures; thru 7/16. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3. *cARToons:* Demonstrating the cartoon's particular suitability for satirical comment; thru 7/5.

Sports

Yankees, Yankee Stadium (293-4300); vs. Oakland A's, 6/12-13 at 8; vs. Seattle Mariners, 6/14-15 at 8; vs. California Angels, 6/16-17 at 8, 6/18 at 2.

Mets, Shea Stadium (672-2000); vs. Montreal Expos, 6/20-22 at 8.

Cosmos, Giants Stadium, Meadowlands (265-8600); vs. Washington Diplomats, 6/18 at 2:30.

Apples, Felt Forum (661-8070); vs. Golden Gaters, 6/13; vs. Boston Lobsters, 6/15. At 7:30.

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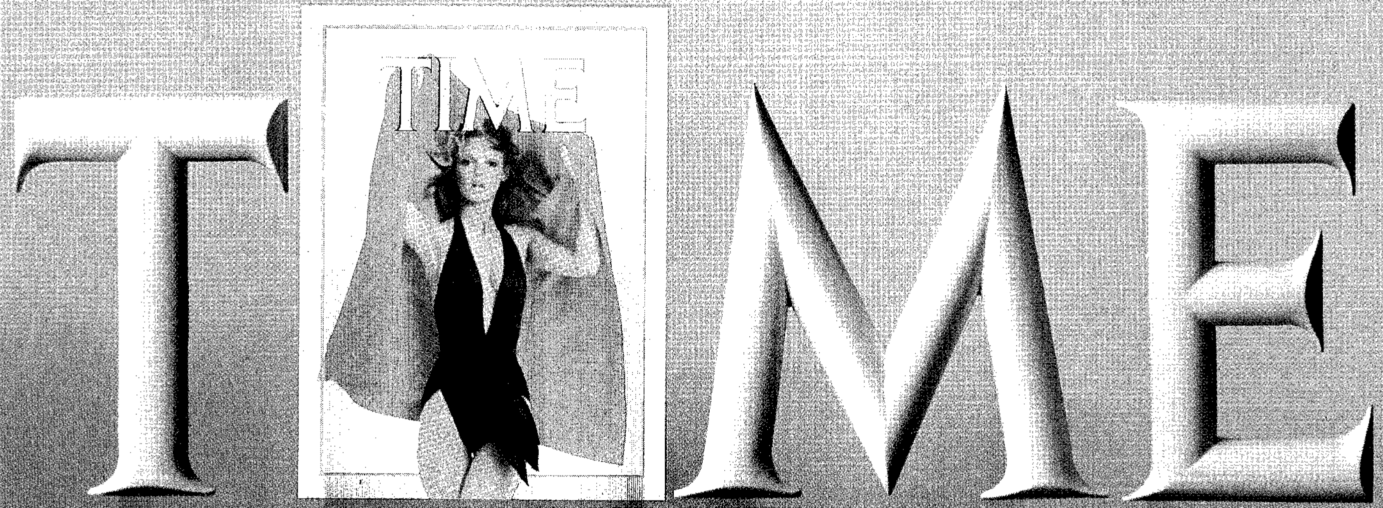
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NEW YORK

Warily We Roll Along On Our Way to School

By Nicholas Pileggi

"... The city's school-bus program is such a mess that it might be cheaper, and safer, to send children to school by taxi ..."

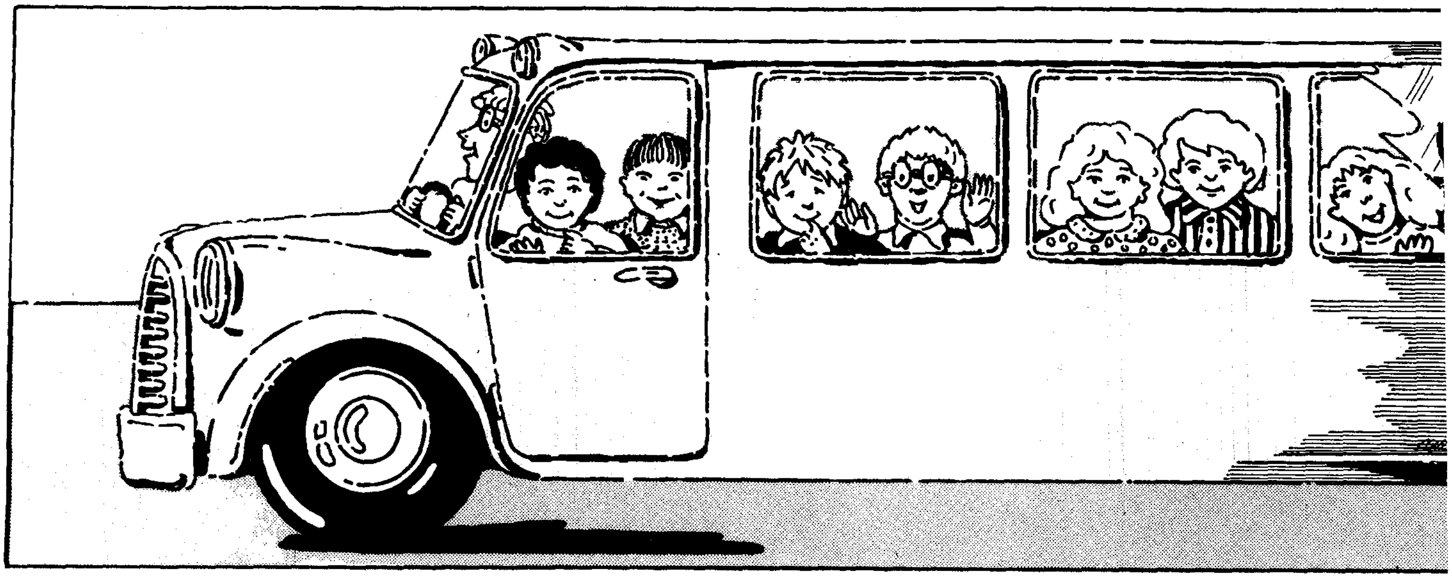
A wayward alliance of school-bus drivers, private bus companies, the Board of Education, and a powerful union has made such a mess of the city's school-bus program that today it might be cheaper, and safer, to send children to school by taxi. Last year—at the same time that children were being robbed, assaulted, and mistreated on school buses—the city was paying $73 million to transport 133,000 of them between their homes and schools. That's $549 annually per child.

These 133,000 children are the 12 percent of the city's 1.1-million school population who qualify for special busing because they are below the age of eight and live more than a half mile from their schools, with no convenient mass transit nearby (95,000); or they are physically handicapped and require special equipment, such as a wheelchair van (29,000); or they are part of the borough-hopping open-enrollment program (8,800).

Most of these children are now being transported by Varsity Transit, Inc., of Jackson Heights, Queens, a 1,600-vehicle firm run by the owners of three city-franchised bus lines: the Green Bus Lines, Jamaica Buses, and Triboro Coach. Varsity, which handles about 77 percent of the city's school-bus business, operates in every borough except Staten Island. Parochial Bus Systems, with about 4 percent of the city's business, operates exclusively in the Bronx. Pioneer Transportation, which has about 6 percent of the business, concentrates on Staten Island. The remaining 13 percent goes to about two dozen firms of varying size.

The victims of this unofficial and extremely expensive arrangement between the union, the owners, and the board are those who ride on the buses and those who pay for them. In the last few years, the price of a daily ride to school and back doubled, then tripled, and finally quadrupled. A recent audit by the State Legislature showed that, over a five-year period, while there was only a 12.7 percent growth in the number of pupils transported, the cost increased by 89.6 percent.

An important factor in the arrangement between the board, Varsity Transit, and Local 1181 of the Amalgamated Transit Union is that competition has been kept at a minimum. For instance, performance bonds, meant to guarantee the fiscal responsibility of those bidding on school-bus



Illustrated by Bernard Bonhomme

contracts, are almost impossible for small-bus-company operators to obtain.

"You'd have to get some politician to call somebody in the State Insurance Department or the insurance committees of the Legislature before you could get a bond," one disgruntled former bus-company owner said.

Publishing the requirements for bids shortly before the starting date of each new contract is another board technique that limits competition. Potential bidders are never given sufficient time either to prepare their bids or to purchase the equipment they would need to qualify. Another board trick is to withhold the exact routes and schedules upon which the potential bidders will be bidding, thereby favoring Varsity, the existing contractor.

The board has also imposed garage and maintenance-facility clauses that are not only unwarranted but so out of line with State Education Department guidelines that the city has been warned that it will lose state aid equal to the additional costs.

On rare occasions, outsiders have bid for and won city school-bus contracts, but according to one bus owner at least, the experience was extremely unpleasant.

"As soon as I got that contract," Walter Greene, the owner of City Wide Transportation, said, "everything went wrong."

Greene had bid for and won a two-year contract for a 23 percent share of the market, transporting about 30,000 elementary-school pupils between 1968 and 1970. But when the 1971 contract came around, he was out of business. According to Greene, the real power behind the city's school-bus program is Local 1181 and its president, Fred Saporita.

"I no sooner had the contract," Greene said, "than Freddy Saporita came around and said, 'Walter, we gotta talk.'"

"We were forced to hire Local 1181 drivers, since the union I had had before the contract simply disappeared," Greene continued. "The guys just vanished—and they were pretty rough characters to just vanish. Then, a few days before school opens, Saporita says that about 200 of his drivers won't be able to show up.

"The squeeze was on. We had brand-new buses, brand-new equipment, but the drivers would throw keys into the Gowanus Canal and scrape buses against pillars. After he pulled out my drivers in 1970, Saporita got a wage increase and provisions that said I could not fire or promote my own employees. They got overtime on any extra work. They began to nickel and dime me to death.

"Between labor costs and Board of Education Mickey Mouse, I had to get out," Walter Greene continued. "It's no accident that one company in Nassau County charges the county $12,900 per bus, while right across the county line, in Queens, the same bus would cost the city $27,000."

In 1970, when labor disputes forced him to give up his city contract, Walter Greene said that the union and the board had conspired to force him out and give Varsity Bus its near monopoly of the city contract.

Greene said that his buses were being sabotaged and that union officials had close contacts with leading organized-crime figures. Henry Petruzzo, a member of the union's executive board, told newspapers at the time: "Walter Greene is a liar. We run a legitimate local. We're connected with nobody but legitimate people. . . . There are no racketeers in this outfit. Let him prove it."

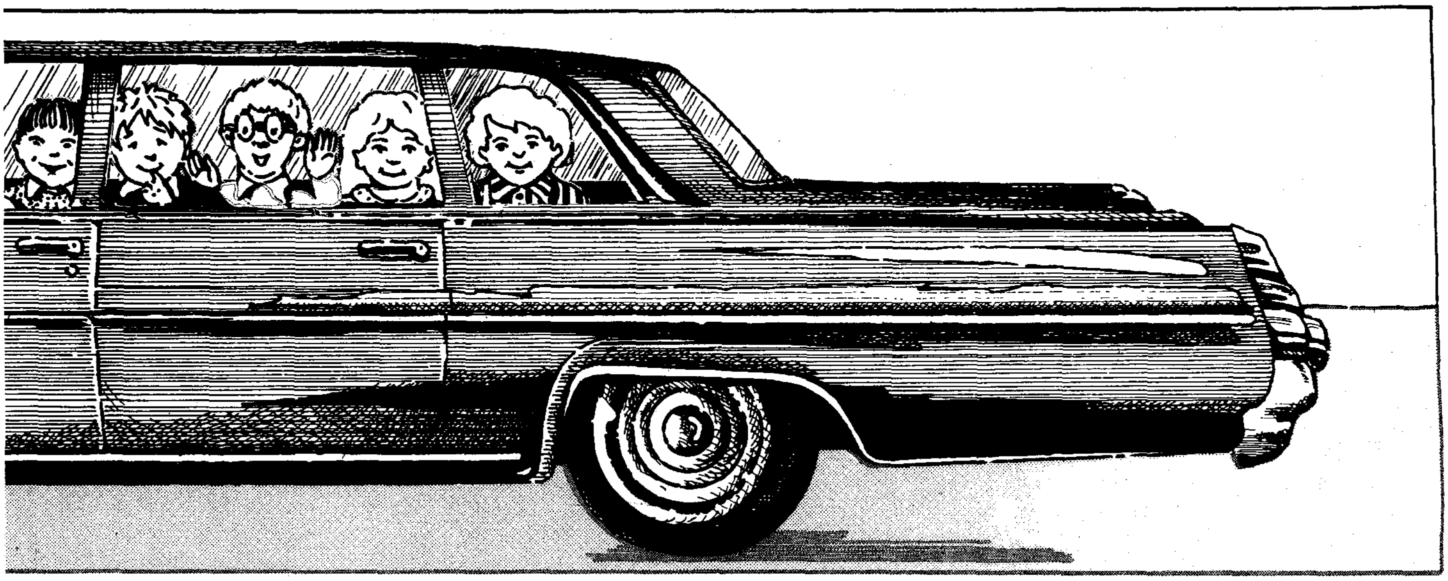
Greene later pulled out a 1969 photograph of Thomas "Tommy Ryan" Eboli being wheeled out of organized-crime hearings after he collapsed with a heart attack. In the photograph with Eboli were Wilfred Davis, his lawyer at the time (Davis was also the attorney for Vito Genovese, who preceded Eboli as ruler of the Genovese family), and Local 1181 president Saporita.

In 1973, Saporita and Davis popped up as the subjects of an organized-crime-strike-force investigation into the mob and its connections in the garment center and trucking industry. The inquiry, which was called "Project Cleveland," employed a reformed wheeler-dealer, Herman Goldfarb, as an undercover garment-center trucker whose office was monitored continuously by an elite squad of detectives working under Lieutenant David Durk.

According to hours of tapes, Goldfarb, Saporita, and a mob enforcer, Larry Paladino (who, incidentally, is a silent partner in two Brooklyn school-bus companies), are alleged to have all received kickbacks from a man for whom they had arranged a $130,000 loan from the pension fund of Local 1181. According to Goldfarb and law-enforcement reports, the kickback was $16,900—$6,500 of it for Saporita, and the rest split among Goldfarb, Paladino, and a bank employee who helped make the arrangements.

The United States Labor Department is now looking into this matter, because the firm to which the pension-fund loan was made has since gone into default.

Last April, after legislators such as Assemblyman Alexander "Pete" Grannis had begun asking questions, more than 100 parents descended upon the Board of Education hearing that dealt with pupil transportation. They were joined by dozens of teachers, public-school principals, and community-ser-



"...The parents described deaths, injuries, robberies, and reports of sexual abuse of children riding the city's school buses..."

vice workers. Most of them clutched lists of what they swore were certifiable horrors. There had been deaths, injuries, robberies, and reports of sexual assaults on children riding on the school buses. Police records of assaults and crimes involving minors are sealed from the public, and thus no independent documentation is available. There were complaints about children being driven around the city in circuitous routes for as much as four hours a day. There were demands for greater safety, and the board was urged to insist that high-backed seats, two-way radios, dual doors, extra exits, and roll bars be mandatory equipment on all buses. Teachers admitted, some of them sheepishly, that they felt coerced and intimidated by drivers who insisted that unless classes were dismissed early their schools would be the last pickup point. There were complaints about bus matrons who refused to unbutton the coats of handicapped children as they rode in heated buses because the matrons felt it was not their job to touch the children. (Drivers and matrons are supposed to receive special training for their jobs, but the responsibility for monitoring the training is left up to the board and each contractor. There is very little monitoring done.) There were several reports of children being molested and sexually abused by older, bigger youngsters in the rear of buses while matrons and drivers up front, terrified or indifferent, ignored the mayhem.

Florence Flast, a former staff associate of the Community Service Society, has long been a critic of the board's school-bus policies. She points out that school-bus drivers actually work a four- or five-hour day—half in the morning, taking the youngsters to school, and half in the afternoon, bringing them home—yet they are paid for a regular eight-hour day at an hourly wage ($7.01) equal to that of Transit Authority bus drivers. She also mentioned a number of barely noticeable, complicated, and expensive items in the board's contract.

"One of the cost factors in need of explanation," Flast later said, "relates to the provision in the board's contract which permits separate escalations for wage and benefit adjustments and rises in the Consumer Price Index.

"The state Education Law permits a price increase not in excess of the Consumer Price Index percentage increase of the previous year for an extension of contract," she continued. "For the 1974 extension [Varsity's contract was extended three times with almost no serious competitive bidding] contractors received the maximum permitted—10.7 percent—even though the Board of Education also adjusted payment to contractors to cover wage increases.

"This means," Florence Flast said, "the city is paying twice, once for wage increases as they occur, and again for wage increases when they affect the marketplace and are reflected in the Consumer Price Index."

Most of the parents who addressed the hearing, however, were not concerned with the economic factors in school busing.

"Let me give you a few examples of what bothers parents," Mrs. Ruth Sauer, the mother of a retarded child who is bused to a special school in Manhattan, said.

"The parents I spoke with stated these main concerns: concern for their children's safety, the need for apartment-door-to-school-door service for handicapped children, and worry over their children's shortened school day.

"Just recently," Mrs. Sauer continued, "a parent stated that after the snow had been cleared from the side street where he lives, the school bus could have resumed picking up his child in front of his apartment. But the school bus does not come down his street now and continues to pick up this child at the street corner. In rainy, cold weather this father keeps his son home because he does not want to encourage pneumonia and asthma—the reasons his son . . . needs busing.

"Another parent observed a school bus . . . delivering a child in a wheelchair to his school," Mrs. Sauer continued. "Again, although the street in front of the school was cleared of snow, the bus driver chose to stop on the corner across the street from the school. The bus was double-parked, without its red lights on or flashing, on this busy uptown avenue.

"The driver and matron got out of the bus and helped the child in the wheelchair down to the avenue. The driver wheeled the boy across the street. At the corner near the school, the driver gave the wheelchair to another boy who pushed it toward the school. At this point the school-crossing guard asked the driver why he had not brought his bus down the street to the door of the school. The driver made a comment and laughed; then he crossed the street and drove away."

Ruth Messinger, a City Council member from the West Side of Manhattan, was particularly concerned about the quality of the bus service being offered to the handicapped children.

"We transport approximately 29,000 handicapped students at a cost in excess of $50 million," Messinger said. "It is almost as costly to transport some children as it is to educate them. And yet, companies are allowed to hold franchises without competitive bidding. . . . Neither the equipment nor the personnel provided satisfy [basic contract] requirements. . . . There is no ongoing monitoring of driver or of monitor performance."

She spoke of a deaf preschool child who was picked up at 7 A.M. every day on West 87th Street in Manhattan, yet rarely arrived at his school on East 23rd Street before 9 A.M.

"When I complained to the garage," Messinger said, "the route manager agreed that this was excessive and told me he was glad I had brought it to his attention, as routes often became unwieldy and they did not always realize this unless it was the subject of complaint."

In one corner and keeping to themselves during the hearings were Fred Saporita, the president of Local 1181, and Wilfred Davis, the union's attorney and chief Albany lobbyist. John D'Ambrosio, a Local 1181 official, taped most of the complaints as unobtrusively as possible.

Whenever a speaker criticized the drivers and matrons, Saporita, who earns $52,000 to head Local 1181, would stand up, hitch his trousers, and roll his eyes up into his head, theatrically angered at what he felt were either lies or exaggerations. Throughout the daylong hearing, however, neither Saporita nor Davis, the chief lobbyist, addressed the crowd or responded to any of the complaints.

The drivers and matrons Saporita and Davis represent are the major reasons school-busing costs are so high. Amendments have been slipped into contracts that have sent labor costs flying. If a bus arrives at its garage after its appointed hour, for instance, the overtime rate is 17 cents per minute for drivers and 11 cents per minute for matrons, chargeable directly to the Board of Education. In addition, the average weekly cost in wages and benefits for a driver and matron comes to $625 per vehicle, a cost that remains

"...The school-bus situation is now in flux, but the most likely solution being offered might be even worse than the problem..."

fixed no matter how few children are carried. The union contract also says that the bus company must hire extra drivers, equal to 8 percent of the driving staff of each borough garage. These extra employees must report to the garage location daily and are paid half a day's wages, usually for doing nothing.

Strengthening even further the union's power is the laxity of the board's Bureau of Pupil Transportation in policing the industry and its employees.

There are, for instance, only four school-bus inspectors in Manhattan and the Bronx, five in Queens, and only two in Brooklyn and Staten Island—a total of eleven inspectors to keep tabs on 2,286 vehicles and more than 3,000 drivers, matrons, and mechanics.

Union members, therefore, are rarely supervised and even more rarely penalized for infractions. The few violations recorded are either dismissed or filed away and forgotten. Parents are told not to call the bus garages with their complaints since the companies cannot entertain complaints against their drivers and matrons unless they are made to the principal of the school the child attends. The principals, meanwhile, who are supposed to keep a record of the tardiness rates of the school-bus companies, usually accord that duty minimal attention and turn the entire reporting system over to a clerk, who prepares the daily time sheets for the principal to sign, with a passing glance, once a month. As a result of the board's laxity, drivers and matrons have been able to make their own rules, picking up and dropping off children to suit their own schedules rather than those of parents or teachers. Late arrivals at school are routine for most children, especially the handicapped. Last April 20, for instance, a typical day at Public School 47, a school for deaf children, 32 of the 38 scheduled buses arrived late.

According to Bernard Shatzkin, an attorney for Varsity and a key figure in the creation of the company in 1965, much of the criticism of school busing and its high cost is really political rhetoric:

"There's the board, the union, parent-teacher groups, school principals, all protecting their turf and all protecting their interest," Shatzkin said. "That's right. That's what they're supposed to be doing. The thing that bothers me is that we're everybody's scapegoat.

"At the hearing, people ask for dual doors, two-way radios, door-to-door pickups," Shatzkin continued. "That costs money. One radio unit is a couple of thousand dollars. We get blamed for lateness of the handicapped, but it's the board that makes up the routes for handicapped children, and they try to cut corners and impose impossible schedules for our drivers. Of *course* they show up late. You can't blame a woman who waits inside her hallway or foyer with her child until the bus arrives. You lose ten seconds here and twenty seconds there and one kid needs extra help with a wheelchair and multiply that by ten kids and you're already late.

The company he keeps: *He says, "We run a legitimate local. We're connected with nobody but legitimate people." But, in 1969, Local 1181 president Fred Saporita (right, rear) was photographed accompanying a wheelchair-bound Thomas "Tommy Ryan" Eboli, a known mobster, out of an organized-crime hearing.*

"Another thing. We got bad publicity in the *Daily News*," Shatzkin continued. "Had to do with a report of a rape on one of our buses. Well, we looked into that and it turned out that there was no rape at all. There was some kind of an assault, but it took place in somebody's backyard, not on one of our buses. The situation, however, was used by the principal of one school to get back her own bus. The board had combined her school with a school for emotionally disturbed kids as a cost-saving plan and I guess there were brawls and trouble. Well, the brawls got exaggerated and the board has since given the emotionally disturbed kids their own bus."

The New York City school-bus situation is now in flux, but the most likely solution being offered might be even worse than the problem. The Legislature, parents groups, and the board all seem to be leaning toward a system of unrestricted open bidding in an effort to keep the cost of school busing down. The major companies, such as Varsity, would prefer that the city franchise the entire operation, and they insist that from the point of view of safety and cost that would be the most effective solution. The union would prefer any solution rather than open bidding, since open competition will free companies from the restraints of wage-parity contracts. Saporita will have to organize the hundreds of new companies bound to spring up in order to take advantage of the multi-million-dollar school-bus contracts.

"If the Legislature and do-gooders think open bidding is the answer, they're wrong," one bus-company executive said. "Today it may be expensive, but it's safe. If you turn this business over to any hustler with enough money for a down payment on a yellow bus and a flashing light, you'll be introducing a very competitive element. Things could get hairy. I'm afraid that the competition for bus contracts might not end with the bidding but spill out onto the streets in battles between owners, drivers, and organizers.

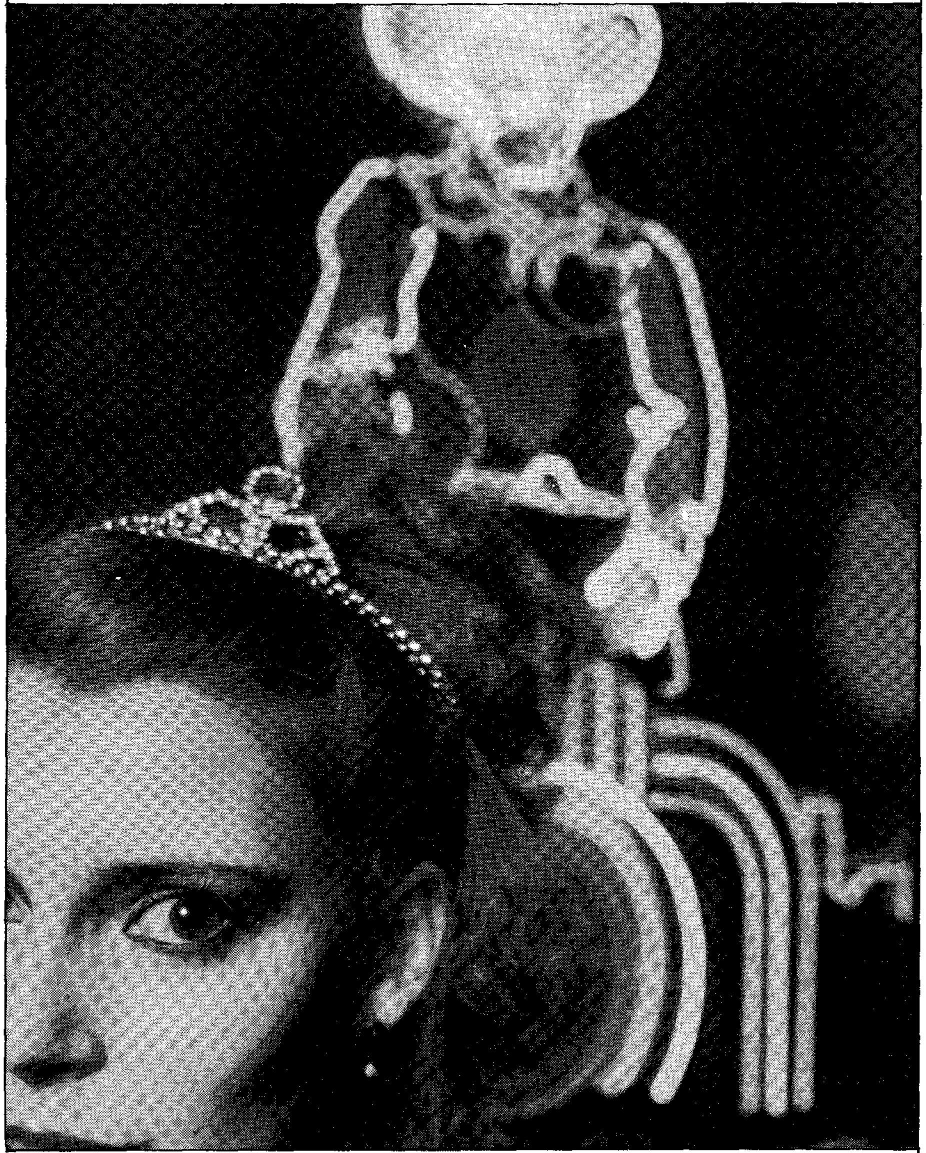
"A year from now," the man said, "they'll be playing bumper car with school buses." ▬

Photo: N.Y. Daily News

Xenon: Slipped Disco

By Anthony Haden-Guest

"... Studio 54's publicity and $3-million profits have inspired Xenon's game plan..."



Headlines: *Xenon, the new disco rival to Studio 54, is said to contain certain Regine's-like qualities as well. Could such excess fail to please? Right now, yes.*

Some hours prior to the opening of the discotheque Xenon, and in the spirit of the boxing fan who enjoys a minor fight or so before watching the heavyweight bout, I ambled into a private party in the store Fiorucci.

Music was hammering, of course. "Macho macho man," it blared, and various persons, macho or not, were dancing. It's a disco world. Just as *The Wild Ones* transformed some bikers into the Hell's Angels, just as a defunct Roman set was brought back to life by *La Dolce Vita,* just so, but much more quickly, a few disco movies have confirmed disco as a formidable industry and a social class.

Several classes, rather. I ran into an acquaintance who said that he doubted whether Xenon would attract The Core.

The Core? The Core, he explained, are the starriest of disco regulars. "About 500 or so. And a hundred of us are The Inner Core."

He unspooled names. I knew the names. *You* know the names. You know them by heart.

A few of us, Xenon-bound, grouped and made for the exit. It was an unnerving spectacle. Fiorucci has nice big store windows—plate glass—windows which were affording an excellent view of the high times within to a couple of score of persons who had failed, or dared not try, to circumvent the bulky guards at the door. The dusk was falling. The dancers danced. And the watchers watched.

A full-blooded teaching of the early church floated to mind. One of the chief Pleasures of the Blest (they promised) was watching the Tortures of the Damned. But not even the church fathers, I think, fully realized the beauty of the thing. It took New York to realize that the chiefest of the Pleasures of the Blest is having the Damned watch *you.* And to realize that any moment—any moment—you also could be damned.

Photographed by Dan Wynn

No pleasure without pain. It's pure New York. And nowhere have the pains and pleasures been tuned to a finer pitch than in the discotheques. Consider, most especially, that nightly knot of yearning, the hopes and the humiliations, coagulating outside 54.

One can say it isn't 54's fault. It's the publicity. Circles, circles. The Studio makes publicity. Publicity makes the Studio.

And it is Studio 54's publicity, and the estimated annual profits of some $3-million, which have created the game plan for Xenon.

An ominous portent, then, these crowds pressed against the windows at Fiorucci.

More ominous than I guessed. This is the story of how Xenon opened one day. And closed the next.

"We want the *craziness* of Studio 54 plus the *comfort* of Regine's," explained Peppo Vanini. Vanini and Howard Stein are the two partners behind the $2-million club. Vanini, a Swiss-Italian, has run a number of plush clubs, including, until some months after its opening, Regine's. (Their parting of ways is mutually unregretted.) Howard Stein was once dominant in the New York rock-promotion biz, but has latterly fallen on thin times. Which is to say they both have a track record, and both needed a gig.

Vanini took me around. This was one day before opening, and my first visit to the building at 124 West 43rd. As the Henry Miller theater it premiered Thornton Wilder's *Our Town*. As the Park-Miller porno theater it switched from straight to gay and back, but failed nonetheless. And as Xenon, it was obviously way behind schedule.

There was no liquor license as yet, Vanini said, a touch dispiritedly. Nor would the restaurant, which is to be on the third tier, open until September. Longhairs in white hard hats were still fiddling in the innards of the Doug Trumbull (*Close Encounters*) "Mothership," which was to knock the Studio 54 special effects into a cocked hat. "It is capable of 30,000 different possibilities," exulted Vanini.

Other hard hats were doing rapid paint jobs. Dark, uniform green.

What do you call this? I asked. Moss green? Spinach green?

"This is the sexiest color in the world," Peppo Vanini said. "Do you know how we chose it?"

He took a dollar bill and held it against the wall. An exact match.

"Dollar green," he explained.

Next day, returning, I discerned a not unnatural clustering of apprehensions. Howard Stein, relaxed enough the day before, was pale, nervous. Even Peppo Vanini was far from cool. The problem was wholly obvious, and wholly insoluble: the Party List. "It's going to be havoc," Howard Stein said, with a firing-squad resignation.

The problem, simply, was this. Invitations plus applications for charter membership had been sent out to 1,750 persons. (Wrinklies over 35, by the way, are discriminated against by way of fees, cruelly and deliberately.)

At least 2,500 persons had been invited, not allowing for gate-crashers, a foolish thing not to allow for in Manhattan. Occupancy allowed is 1,600. The plan was to have some leave early and some late. Simple, yes?

Meanwhile, the rest of Manhattan was trying to climb aboard. Aides sat in a small upstairs room, colored not dollar green, but white, their earlobes soldered to clamorous white telephones. "Xenon," Claudia Ruspoli said, waited, and added, with resignation, "Please don't shout at me."

Howard Stein ducked in. Ruspoli, a handsome young Italian woman, said a man was complaining that his wife had thrown away his invitation, and he wanted another.

Stein *x*'d with his arms, frantically, and scuttled out of the room.

"There are no disco wars," proclaimed Steve Rubell, co-proprietor and front man for Studio 54. "Disco wars—it's silly." Well, yes. And yet . . . no doubt there is room for plenty more discotheques. No doubt there is room for plenty more restaurants. But there is still only one Elaine's. How many Core Discotheques is there room for?

Private parties, a profitable area of disco life, are a gauge of sorts. Studio 54 made a reputed $800,000 on these last year, for instance. Xenon wanted some of this business. And was getting some. Ted Otis, for instance, had been contemplating Studio 54 for his Central Park Historical Society bash on June 19. He took it to Xenon after meeting Howard Stein at a party. "I've known Howard Stein a long time," he said. "I like Howard Stein. I like the idea of Xenon. And Peppo and Howard have been wonderful to us." (A not unkind translation: Xenon gave them the better deal.)

But sometimes passions flicker. There is no shortage, after all, of those whose feelings have been bruised at the 54 door. "We were going to do a party at Studio 54," says somebody from the Elite model agency, "but then we heard about Xenon, and I said to Johnny Casablancas, Listen, there's this new club. Why don't we do it there?

"Listen, I hate Studio 54. I hate them *terribly*. Sometimes they don't let me in. Sometimes they don't even let John in. Anything not to give them business."

If perturbed, Stephen Rubell was playing a tight hand. He turns down parties all the time, he told me. For instance, a party for *Billboard* magazine.

"We turned it down," he said, "absolutely."

Bill Wardlow of that magazine confirmed it. "I don't know why he turned it down," Wardlow said. "Maybe he didn't want the aggravation."

Rubell had a brasher explanation. "We didn't feel the people were the most desirable," he crowed.

Getting into the Xenon party was indeed every bit as hellish as one could possibly imagine, a quantum escalation of the pain threshold set by Studio 54. Crowds surged and growled, waving those tiny oblong cards that denoted extreme importance.

Within, one needed several moments for the taking of stock. "It's like the fall of Saigon," observed Frances FitzGerald, an expert on the subject. "All those people trying to get into the American Embassy."

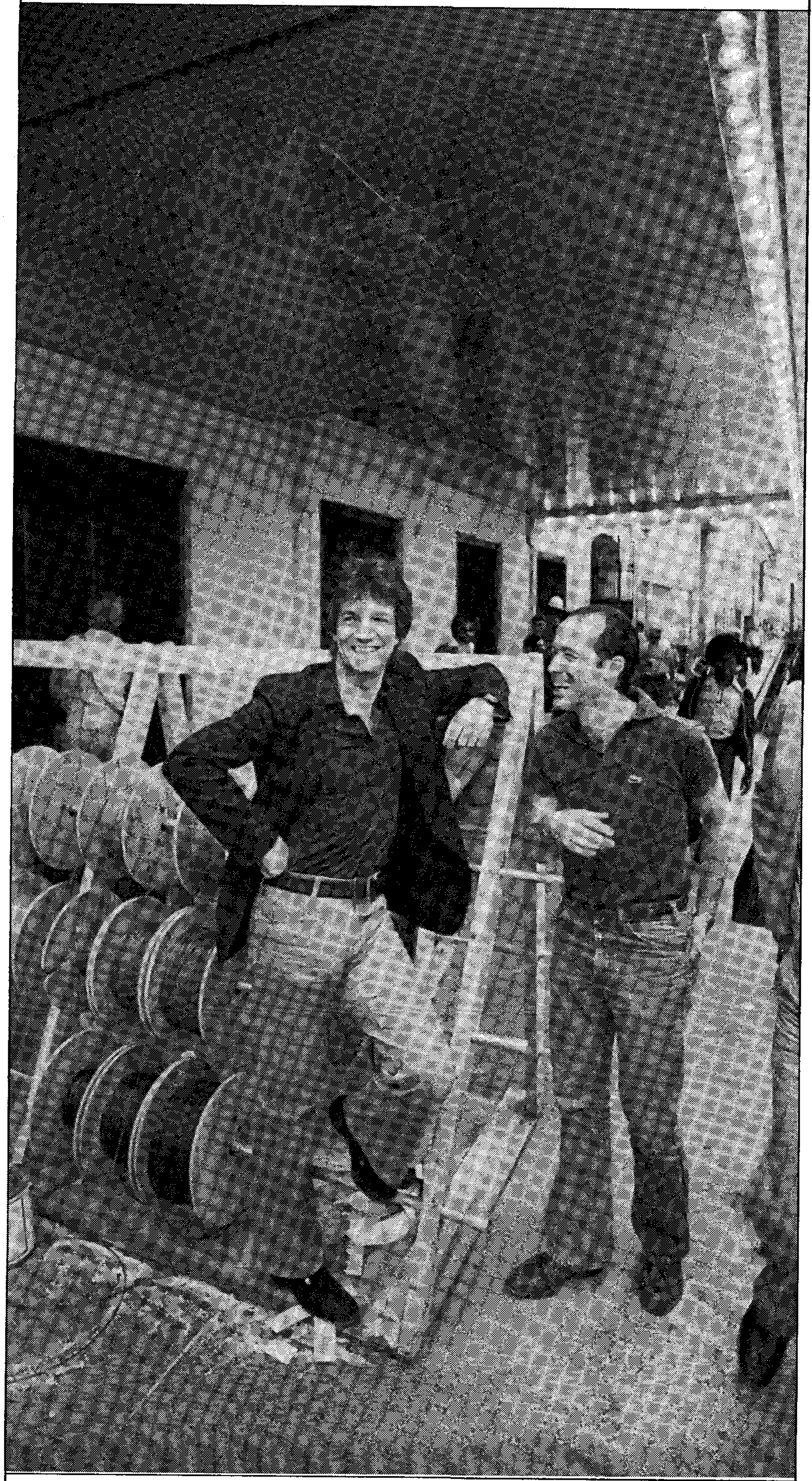
But vision and hearing settled, though things were hardly spic-and-span, and there was much unfinished handiwork. Xenon is still an archaic theater, but colored like dollars, and with the entire ground floor, stage and all, swallowed up into a dancing floor. There are comfy seats in the upstairs circle, and the rear wall flames with curious neon signs, like the Insane Fairground scene, obligatory in too many old British movies. At the bar I was offered a choice of Perrier water or Perrier water. It was warm out and the dancers were already well at their nocturnal rounds.

The dress was impossible to define, except as Classic-Eclectic. Anything that worked, worked. "This isn't the Jet Set," said Tom Wolfe. "It's the Jetsam Set." His eyes wandered. "It's like *Let's Make a Deal*," he added.

He was, naturally, looking at the Fashion Totems. Every disco has its Fashion Totems. ("They expect to get in free," Stein had told me, "and they get quite angry if they don't.") They are inherited in part from the Happening; in their more erotic manifestations, they seem derived from those energetic creatures who used to rock nude in the very front row at rock festivals.

Anyway, tonight's Fashion Totems, so far, were firstly, a (presumed) man wearing black, white gloves, a bowler, a cane, and a blank mirrored mask; secondly, a man who is, I am given to understand, a Wall Street worthy and who was wearing a flouncy dress, a wedding cake of a hat, and roller

"...John-John Kennedy couldn't get in. Nor could Andy Warhol. Nor Polly Bergen..."



Electrifying: *The disco's co-owners, Peppo Vanini (left) and Howard Stein, take a break from supervising the installation of Xenon's 1,600 miles of wiring.*

Photographed by Dan Wynn

skates. The *paparazzi* happily expended their first few rolls of film.

All attention veered, however, when a couple arrived painted entirely silver (only the genital regions being covered, presumably for reasons of health). They began an energetic mock-humping session on the floor. The circle around them sprouted cameras and blossomed with flash. The mirrorman went off to sulk in a corner.

The party was, in short, going tolerably. Even the Mothership was descending and rising with reasonable celerity, and if it failed utterly to obliterate the Studio 54 gizmos, so what? It was a pretty enough toy, if slightly reminiscent of a dentist's drill.

Also, members of The Core, even The Inner Core, were to be spotted here and there. Tony Curtis was supposed to be somewhere in back. Bo Polk pogoed past in the nattiest of white waistcoats. The Pet of the Year and (quite possibly) Pet of Next Year perambulated around, taking their duties with great solemnity.

Bob Evans arrived with Liv Ullmann, and the white forest of flash far exceeded that achieved by the silvered sinners. Bill Boggs, in a black tie, told Mariel Hemingway how she could get onto the TV coverage of the event.

How she was to get on TV was to dance with Bill Boggs.

But the heat was rising. Kisses moved beyond moistness to the mating of seals. Quickly The Core began to melt away.

Two *paparazzi* came to photograph Tom Wolfe, looked fixedly through me, and around. "Is there anybody else here?" one asked the other. The other looked a dismal no.

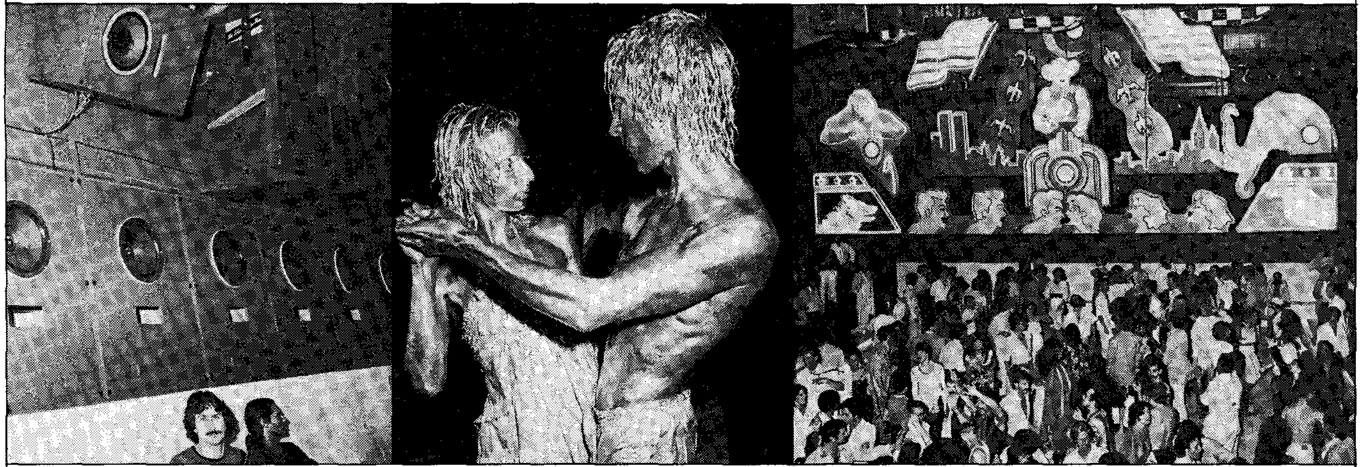
It was evidently time that I, too, left.

Meanwhile, back at Studio 54, Stephen Rubell had been rather more jittery than he had let on. He had, of course, put a good face on things, observing sagely that everything comes to an end, including discotheques. "But," he admitted, "I was so nervous. . . . I was so worried . . . what would I *do* with my nights?"

He had been consoled by the presence of loyalists (the admirable Paul Simon had promised never to desert him), but doubts consumed him. Those missing faces. Fickle New Yorkers! Consider the doleful roll call of defunct discotheques. Long before midnight, the doubts subsided. The backwash was beginning to flood in from Xenon.

The first were the most disgruntled, the first being the ones who, despite perfectly proper invitations, indeed the special little *laissez-passers,* had failed to impress the Praetorian Guards and

". . .That there is room for another discotheque seems probable. But is there room for another Core Disco? Who knows?. . ."



Opening night: *Conspicuous by their presence at Xenon's premiere were the disco's world-record-size woofer system and a couple of silver flashers. There were a few celebrities in the crowd, but Howard Stein wishes that none had shown up.*

get into Xenon at all. They included a remarkable number of Core People and a number of Inner-Core People, and they included several of those upon whom Core People and Core Places depend for recognition, which is to say the breath of life itself.

Claudia Cohen, scribe of the New York *Post*'s "Page Six," found her presence wasn't so urgently requested after all, for instance. So too did Bob Colaciello, publisher of *Interview*. Affront was added to affront.

"Ethel Scull and I couldn't get in," said a young man with a bland, perky John Held Jr. type of face, "and Andy told me he couldn't even get close to the door."

"They wouldn't let Polly Bergen in."

"John-John Kennedy couldn't get in. Now he's here, dancing barefoot"—a finger pointed—"celebrating his flunking Andover."

"They didn't recognize Edgar Winter, and how many *albino rock stars* are there?"

Susan Blond, record-company executive and Warhol actress, was more emotional. "Coming back here was like coming home," she declared.

Monte Rock III approached. Monte Rock III, former hairdresser and sometime disco star, played the disc jockey in *Saturday Night Fever*. This is his terrain. He was looking splendid with a glimmer of rings, minimal makeup, a white aviator scarf, and the sort of expression Judge "Hang 'em High" Jeffreys wore on a bad day. "You know what I think?" he demanded. "Who the f - - k needs it? I was invited. I got dressed up all for nothing. They can kiss my Puerto Rican ass."

By now the place was aswirl with Core People. The ones who had actually gotten into Xenon were restlessly flooding back. Egon Von Furstenberg was there, and Nan Kempner. Bob Evans was someplace with Liv Ullmann. Bill Boggs was fast asleep, alone, in what, were this still a theater, would be the dress circle.

At two in the morning, an ecstatic Rubell had seized the public-address system and, without actually mentioning Xenon by name, had thanked "everybody for being here" and declared an open bar. "I feel I just had a baby!" he told me later.

He clenched himself into the shape of a cashew nut, a little white bundle of pure joy.

Actually, one of the smartest things was said by Vitas Gerulaitis. The tennis player was standing by the bar at Studio 54, blond and in white. Beside him, the same lean image, but in negative, was John Barbata of the Jefferson Starship. "I come here all the time. You get the most fabulous people here," Gerulaitis said.

Yes, he had just been to Xenon. It had been fine. There were problems. He shrugged. "Well," he said, "it was the first night . . . ."

Well, yes. First nights are seldom wholly fun in this city or in this business. Xenon, it emerges, did push too far, too fast. The Pain Threshold went too far up, and The Core reached, finally, their limits of tolerance. The day after the maladroit opening, Xenon faced facts and closed. The prickles I had felt on the skin had, in fact, truly portended a storm.

The closing is not, Howard Stein says, with the sort of unsinkable ebullience one learns on the swings and roundabouts of the music business, to be regarded as anything other than a temporary inconvenience.

"We're planning to open when we have 100 percent of our sound and light," Stein says, "when we can control problems of entrance and egress. In two or three weeks . . .

"We closed rather than just get better 5 or 10 percent a night. Last night, you know, was the first time that we pressed a button and made a light work."

He talked mournfully of the estimated 2,000 gate-crashers. The horrors and the heat. The collapse of the security stanchions so that the Praetorian Guards were driven to transform themselves into a flesh wall.

"And we will be giving more parties," Howard Stein added. "As an apology. All that we saw of the celebrities was a face peering through the window of a limousine.

"Peering, and driving on. And I'm glad they did."

The Inner Core. Howard Stein seems confident that they will return.

It so happened, through happenstance, that it fell to me to give the news of the closing to Steve Rubell. His glee of the previous night vanished. "They're closing," he said. "That's too bad."

His concern was genuine, I think. He found it difficult to believe that Xenon was planning another opening party in a matter of weeks. "They're having another Grand Opening," he said, disbelievingly. He said it three times. "And they're opening in the summer. That's not good.

"It's too bad," he repeated again. "There is room for one or more discotheques in this town. I was happy last night. I want to keep what I have. But I don't want to kill anybody. Next time, it could be me . . . ." ■

Photographed by Richard Pan

NEW YORK

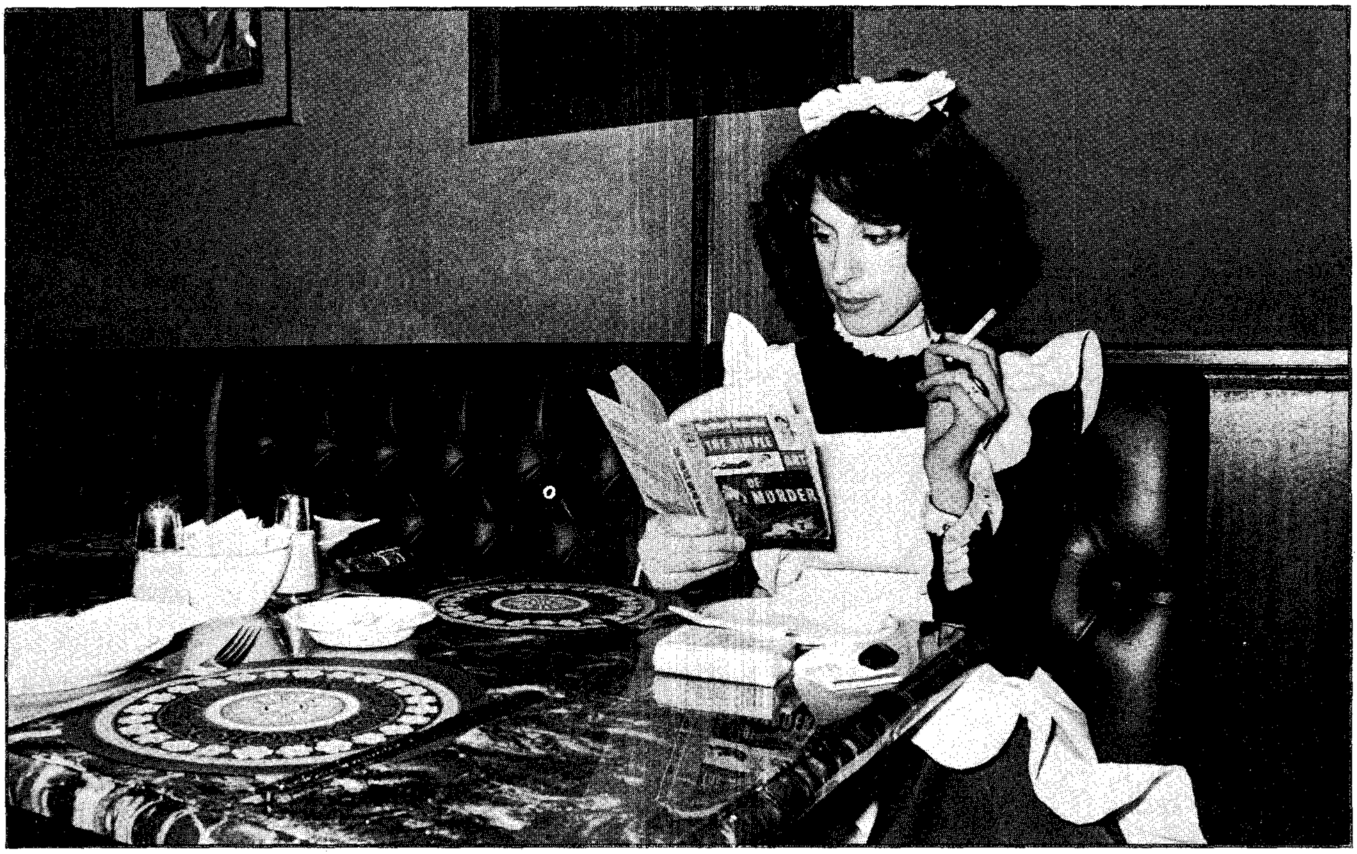
ALL NIGHT N.Y.

JUNE 1978 VOL. 6 NO. 2

HANDBOOK

Compiled by Joseph Gerry, Nancy McKeon, and Daisy Edmondson
Photographed by Larry Williams

The classic description of a small town is that it's where they roll up the sidewalks when the sun goes down. Our sidewalks never roll. Dancing the night away is SOP in this town, and those who aren't dancing are noshing. Or riding the subway: At any given moment between 4 and 5 A.M., 15,000 people—more than the entire population of Bennington, Vermont—are riding the rails. Or they are in taxis: Ding-A-Ling, Inc., reports no real drop in fares in the wee hours. Or playing chess or tennis, or having their hair cut or their apartments painted. Or working. Typesetters, bakers, disc jockeys, newsmen, nurses, computer workers, cocktail waitresses, cops—they work the late shift. Herewith, a guide to the astonishing number of late-night services the city offers.


THE SIMPLE ART OF MURDER

Eating place: *Jessica Grossman, waitress at Richoux of London in the new midtown Citicorp building, takes a break—3 a.m.*

Lettering by Herb Lubalin

AMBULANCES

In an emergency, a call to 911 will bring a police-summoned ambulance to your door, authorized to take the patient to the nearest city hospital. Private ambulance companies are listed in the Yellow Pages. But consider this: Many accept only cash, and charge ten times the average taxi fare just to transport you within your borough, by the mile after that. Refer to *New York's* guide to hospital emergency rooms in the February 20, 1978, issue.

ANIMAL EMERGENCIES

Animal Medical Center
510 East 62nd St.
838-8100

There is always at least one veterinarian available at this 24-hour animal hospital. Basic fees range from $15 for a visit during regular business hours (Monday through Friday 9 A.M. to 5 P.M., with an appointment) up to $28 for an emergency visit in the middle of the night. In addition, there is a $2 registration fee for each animal's first visit.

M & E Animal Ambulance Service
233-3300, (201) 798-0014

M & E is a small fleet of fully equipped and sterilized vans that operates out of Jersey City 24 hours a day. Ninety-five percent of the company's business is in New York City, however, with rates ranging from $35 for Manhattan ($40 above 96th St.) to $45 for Brooklyn, Queens, and the Bronx, to be paid in cash or traveler's checks. Although the vehicles are intended mainly to transport animals to a veterinarian or the Animal Medical Center (see above), they are equipped with oxygen and stretchers, and the animal-wise drivers can apply first aid. At night, average travel time is twelve minutes.

AUTOMOBILE RENTALS

Avis maintains all-night operations at Kennedy and Newark airports, plus an all-night in-town office at 217 East 43rd St. You should reserve through the (800) 331-1212 number, allowing at least 30 minutes' advance notice to permit the message to be teletyped to the preferred location. Without a reservation, you may not get a car.

Hertz also keeps its operations at Kennedy and Newark airports open all night. Its in-town 24-hour office is at 310 East 48th St. The reservation number is (800) 654-3131.

BAKED GOODS

Manhattan

H & H Bagels
- 2239 Broadway, at 80th St.
799-9680
- 1551 Second Ave., between 80th and 81st sts.
799-9680

All varieties of bagels here; lox and cream cheese too.

Brooklyn

Mazzola's Bakery
192 Union St., at Henry St.
MA 4-8982

Knock on the door in the middle of the night and they'll sell you hot bread, just baked.

Near East Bakery
183 Atlantic Ave.
TR 5-0016

New York's oldest bakery serves up fresh, hot pita bread and Mideast pastries from 2 A.M. to 6 P.M. Closed Sundays.

Staten Island

Buda Bakers
2110 Richmond Rd.
EL 1-0300

Open 24 hours seven days a week.

Old Amboy Bake Shop
4295 Old Amboy Rd.
984-4300

BATHHOUSES

The 24-hour bathhouses in New York all cater to men only and often serve as social meeting places for a gay clientele. Generally, the costs are $5 to $6 for a locker, $8 to $11 for a private room, and include full use of whatever extra facilities are available (usually saunas and steam rooms).

The Barracks
226 West 42nd St.
221-3250

Beacon Baths
227 East 45th St.
697-0322

Broadway Arms Baths
218 West 49th St.
541-5697

Club Baths
24 First Ave., near 1st St.
673-3283

East Side Sauna
227 East 56th St.
753-2222

Man's Country
28 West 15th St.
929-2220

New St. Marks Bath
6 St. Marks Pl.
473-7929

Sauna Bath & Health Club
300 West 58th St.
PL 5-6880

BOWLING

Bronx

Fiesta Bowl
2826 Westchester Ave.
824-2600

Till 3 A.M. or later seven nights a week.

Queens

Whitestone Lanes
30-05 Whitestone Pkwy., at Linden Place, Flushing
353-6300

Forty-eight lanes.

ELECTRONIC BINGO

Fascination
1597 Broadway, near 48th St.
246-9295

At least till 5 A.M.; sometimes around the clock.

CHESS, BACKGAMMON, AND CHECKERS

Backgammon, Chess & Games Club
212 West 72nd St.
874-8299

The Chess and Checker Club of New York
212 West 42nd St.
221-9564

The Game Room
2130 Broadway, at 75th St.
595-0923

The fee is $1 an hour versus 75 cents for the two above, but here you can also play Scrabble, Monopoly, Boggle, Go, and other games. Coffee and soft drinks are available at all.

CREDIT CARDS

If you lose them or they are stolen, one phone call can take care of everything if you are a member of the Credit Card Service Bureau of America. Membership costs $12 per year, but you can charge it to your Master Charge or Visa (if you haven't lost them) by calling (800) 336-0220. If you are not a member, these numbers can be called at any hour:

American Express
677-4220

Carte Blanche
(213) 386-1643
Call collect.

Diners Club
(800) 525-9150

Master Charge
Each bank has its own 24-hour line; look in the phone book.

Visa
(516) 328-2000
Call collect.

DELIS, GROCERIES, AND FRUIT STANDS

Manhattan

Cathedral Market
2853 Broadway, between 110th and 111th sts.
662-7535

Butcher not on duty all night.

Central Groceries
2843 Broadway, near 110th St.
UN 4-0182

88th Street Market
1566 Third Ave.
722-5360

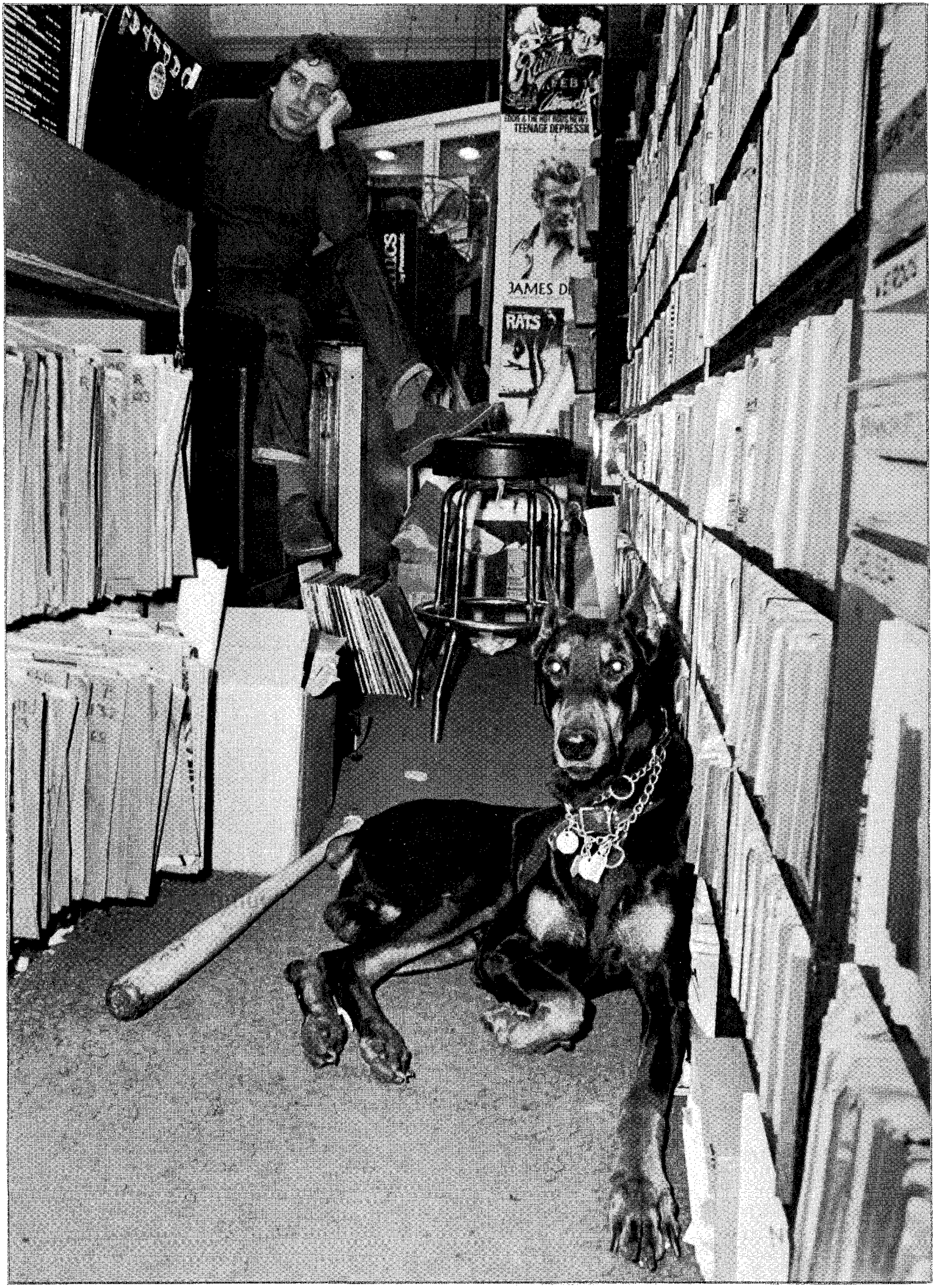
Savoy Market
940 Second Ave., at 50th St.
EL 5-5132

Sim's Deli
494 Sixth Ave., near 13th St.
CH 3-6611

Smiler's
- 106 Seventh Ave. South, at Sheridan Sq.
242-1889
- 413 Park Ave. South, between 28th and 29th sts.
684-5175
- 688 Third Ave., near 44th St.
682-6941
- 637 Ninth Ave., at 45th St.
582-5550
- 726 Eighth Ave., at 45th St.
582-2996
- 764 Eighth Ave., between 46th and 47th sts.
581-3641
- 766 Third Ave., between 47th and 48th sts.
753-0781
- 850 Seventh Ave., near 55th St.
757-5871
- 924 Third Ave., near 55th St.
935-9170

Special
.98
Red Deli Apple
5 for 1.00
.59
Pears
5 for 1.00

Deli: *Michael Browne arranges the pears at Vinnie's Market on Ninth Avenue—3:15 a.m.*


TEENAGE DEPRESSION
JAMES D
RATS

Records and tapes: *Bleecker Bob Plotnik with guard dog Jason and baseball bat at Bleecker Bob's Golden Oldies shop—2 a.m.*

2848 Foods, Inc.
2848 Broadway, near 110th St.
866-5580

Vinnie's Market
496 Ninth Ave., at 38th St.
563-0545

White Mark Delicatessen
373 Sixth Ave., near Waverly Pl.
473-1177

Yorkville Delicatessen
1159 Third Ave., near 68th St.
535-8348

DENTISTS

The emergency dental services listed in the Yellow Pages of each borough do not give 24-hour service. However, you can get later service than at most dentists' offices. Nothing for Staten Island.

Manhattan
759-9609

Bronx
759-9609

Brooklyn
638-0400

Queens
454-8344

Also there is a private group in Manhattan that does give 24-hour service. When you call the number, an answering service will take your name and number and between 7 P.M. and 9 A.M. a dentist will call you back.

Diversified Dental Service
30 East 40th St.
679-7770

DEPARTMENT STORES

Deliveries may take a while, but you can place your order tonight at any of these stores:

Abraham & Straus
625-6000

B. Altman & Co.
MU 9-7000

Bonwit Teller
(800) 325-6400

Gimbels
PE 6-5100

Lord & Taylor
391-3344

Macy's
971-6000

Montgomery Ward
LO 4-3700

Saks Fifth Avenue
924-3563

Sears Roebuck
933-1200

DISCOS

You can dance all night, but the bar—unless it's a "private club"—closes at 4 A.M.

Manhattan

Infinity
653 Broadway, near Bleecker St.
677-1330

Till 6 A.M. Fridays and Saturdays; a private club, but it admits to allowing nonmembers in "selectively, like Studio 54."

Ipanema
240 West 52nd St.
765-8025

Till 6 A.M. Fridays and Saturdays.

La Farfelle
209 West 48th St.
582-0352

Till at least 6 A.M. every night.

Ones
111 Hudson St., near Franklin St.
925-0011

Till 6 A.M. Fridays and Saturdays; after 4 A.M. it's members only, and they really mean it.

Starship Discovery I
350 West 42nd St.
695-1114

Till 7 A.M. Wednesdays, Fridays, Saturdays, and Sundays; after June 22, open till 7 A.M. Thursdays too.

Studio 54
254 West 54th St.
489-7667

Till at least 6 A.M. every night except Monday.

Tribeca Discotheque
64 North Moore St.
925-8787

Till 7 A.M. Saturdays.

12 West
491 West St.
924-6855

Till 6 A.M. Fridays and Saturdays. Members only, but membership costs only $54 a year.

Xenon
124 West 43rd St.
221-2690

Till at least 6 A.M. every night except Monday.

Brooklyn

Eastern Parkway Arena
1435 Eastern Pkwy., between Ralph and Howard aves.
772-4200

Till 6 A.M. every night.

Kings Palace
366 Clarkson Ave.
462-8118

Till at least 5 A.M. Fridays, Saturdays, and Sundays.

Queens

Genesis Discotheque
150-05 Hillside Ave., Jamaica
526-9672

Till 6 A.M. Fridays, Saturdays, and Sundays.

The Lemon Tree
70-34 Austin St., Forest Hills

Till 6 A.M. every night.
263-2850

EATING PLACES

Manhattan
14th St. and below

Bickford's
Seventh Ave. at 14th St.
243-9370

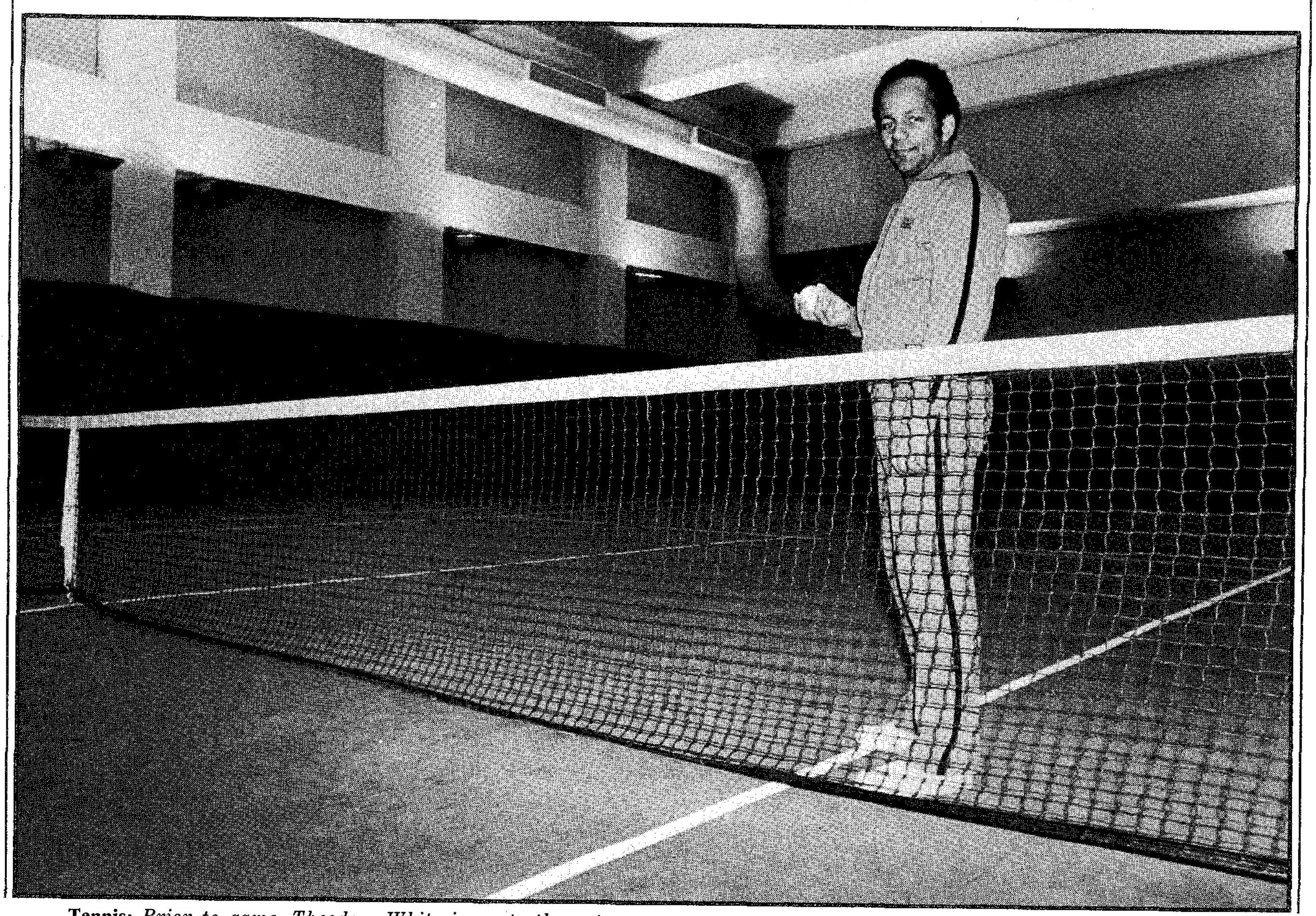
Carmine's
140 Beekman St., at Front St.
962-8606

Sunday through Friday, this Fulton Fish Market joint opens at midnight to a local working crowd and stays alive until 4 P.M. for Wall Streeters.

Central Luncheonette
152 Fourth Ave., near 14th St.
475-6207

Cube Steak House
321 Sixth Ave., near Bleecker St.
675-6927

Dave's Corner
416 Broadway, at Canal
226-9204



Tennis: *Prior to game, Theodore White inspects the net on a court at the Turtle Bay Tennis & Swim Club—11:30 p.m.*

David's Potbelly
98 Christopher St.
243-9614
Open till 5:30 A.M.

Dunkin' Donuts
469 Sixth Ave., between 11th and 12th sts.
242-6909

Emilio's
307 Sixth Ave., near Bleecker St.
929-9861
Open till 4 A.M.

Hong Fat
63 Mott St.
962-9588
Open till at least 4:30 A.M.

Hong Yin
11 Mott St.
962-9821
Open till 4 A.M.

Kam Bo Rice Shoppe
51 Bayard St.
233-5440
Open till 4:30 A.M.

Keats Coffee Shop
88 Broad St.
HA 2-2270
Closed Saturday afternoon until Monday morning.

Lin's Garden Restaurant
53 Bayard St.
WO 2-9085
Open till 5 A.M.

Mamoun's Falafel Restaurant
119 MacDougal St.
no phone

Market Diner
256 West St., at Laight St.
925-0856
Liquor available.

Master Donuts
14th St. and Second Ave.
no phone

Pennyfeathers
95 Seventh Ave. South, near Grove St.
no phone

Roxy Coffee Shop
20 John St.
349-4704

Sam Wo
39 Mott St.
962-8750
Till 4 A.M.

Sandolino Deli Cafe
11 Barrow St.
924-9783
Menu changes at 1 A.M.

Sheridan Square Restaurant
72 Grove St.
255-8788

Signal Coffee Shop
26 Vesey St., near Church St.
227-6350

Silver Dollar Restaurant
163 Christopher St., at Washington St.
929-1486

Terminal Snack Bar
269-5396
Located inside the Staten Island Ferry Terminal building

Tiffany II Restaurant
222 West 4th St.
242-1480

Twin Brothers
Sixth Ave. and Waverly Pl.
no phone

Twin Donut
Broadway and 11th St.
no phone

Umberto's Clam House
129 Mulberry St., at Hester
431-7545
Closes at 5 A.M.

Wo Hop
17 Mott St.
233-9632

14th to 34th St.

Central Luncheonette
1205 Broadway, at 29th St.
685-3220

Newsstand: *George Stamos, 1521 Kings Highway—4:15 a.m.*

East Bay Restaurant
491 First Ave., at 29th St.
683-7770

Empire Diner
210 Tenth Ave., at 22nd St.
243-2736
The glittery Art Deco diner serves *haute* fare at even *haute*-er prices.

Golden Corner Coffee Shop
315 Fifth Ave., at 32nd St.
684-4688

Have A Donut
Seventh Ave. and 23rd St.
no phone

Market Diner
411 Ninth Ave., at 33rd St.
695-6844

Riss East Restaurant
343 Second Ave., at 20th St.
982-0017

Sarge's Delicatessen
548 Third Ave., near 37th St.
679-0442

35th to 57th St.

The Brasserie
100 East 53rd St.
751-4840
Star-struck crowd turns every time the revolving door swooshes open. This is the original hangout for the chic all-night set.

Crete Coffee Shop
641 Second Ave., at 35th St.
LE 2-2143

Electra Restaurant
949 Second Ave., near 50th St.
421-8425

The Flick
1074 Second Ave., near 57th St.
355-5335
Mostly ice cream; open till 5 A.M. weekends, 3 A.M. weekdays.

Have A Donut
- 105 West 42nd St.
730-9092
- 859 Third Ave., at 52nd St.
355-8409

La Milonga
742 Ninth Ave., at 50th St.
541-8382
Argentinean and Spanish specialties here till about 4 A.M. every night but Monday, when it shuts down at midnight.

Market Diner
572 Eleventh Ave., at 43rd St.
CH 4-6033
This is a major taxi diner; plenty of parking and a bar.

Market Dinette
301 West 57th St.
CI 6-6877

Nathan's
43rd St. and Broadway
594-7455

Richoux of London
Third Ave. and 54th St.
753-7721
English specialties at a 24-hour bistro in the new Citicorp Center.

Syntagma Square
680 Eighth Ave., between 43rd and 44th sts.
730-9520
Open till 5 A.M.

Above 57th St.

Argonaut Coffee House
1030 Third Ave., at 61st St.
421-0562

The Blue Skyline Restaurant
1055 Lexington Ave., at 75th St.
861-2540

Burg-A-Cue
1523 Second Ave., at 79th St.
BU 8-8582

Dunkin' Donuts
985 Third Ave., at 59th St.
759-9200

Excellent Coffee Shop
1260 Lexington Ave., at 85th St.
RH 4-8150

Four Brothers II Restaurant
2140 Broadway, at 75th St.
724-1414

Green Kitchen
1477 First Ave., at 77th St.
YU 8-4163

Hickory House Coffee Shop
142 East 86th St.
860-3153

Joe Wells Restaurant
2249 Seventh Ave., between 132nd and 133rd sts.
283-8244
Harlem's legendary fried-chicken-and-waffles eatery. For big all-night appetites.

Pete Smith
4211 Broadway, at 178th St., in the George Washington Bridge Bus Terminal
SW 5-7205

Ruskay's
323 Columbus Ave., at 75th St.
874-8391
More Art Deco from the owners of the Empire Diner. Omelets, steaks, and salads.

Silver Star Restaurant
1236 Second Ave., at 65th St.
249-4250
A huge place with a huge menu—even lobster—all night long.

Bronx

Splendid Restaurant
387 East Fordham Rd.
584-7236
Open all night Fridays and Saturdays only.

Brooklyn

The Arch Diner
1866 Ralph Ave., at corner of Flatlands Ave.
531-3718

Dubrow's Cafeteria
1521 Kings Hwy.
339-6116

Dunkin' Donuts
2712 Emmons Ave.
646-9317

Foursome Diner
3074 Ave. U, between Knapp and Garrison sts.
SH 3-5777

Sheepshead Bay Diner
3165 Emmons Ave.
934-8527

Umbertos Clam House
1584 86th St., at 16th Ave.
236-7270
Open till 6 A.M.

Queens

Dunkin' Donuts
- 219-11 Hillside Ave., Queens Village
465-8927
- 146-25 Northern Blvd., Flushing
359-9420

Ram's Horn Diner
116-11 Beach Channel Dr., Rockaway Beach
474-1116

Sage Diner
80-26 Queens Blvd., Elmhurst
457-7575

Staten Island

Colonnade Diner
2001 Hylan Blvd.
351-2900

Country Club Diner
2270 Clove Rd.
442-3212

Dakota Diner
921 Richmond Ave.
761-8421

Dunkin' Donuts
- 1650 Richmond Ave.
761-9405
- 2425 Hylan Blvd.
351-9604

Midway Diner
803 Forest Ave.
442-9815
All night Fridays and Saturdays only; until 10 P.M. weekdays; closed Sundays.

St. George Diner
40 Bay St.
273-5100

Tina's Diner
2030 Victory Blvd.
761-5077

Victory Diner
1781 Richmond Rd.
351-9628

FLOWERS

Rialto Florists
143 East 57th St. (after July 1, 707 Lexington Ave., at 57th St.)
MU 8-3234
Bouquets for your lover or the hostess you disgraced.

GAS AND ELECTRICAL EMERGENCIES

People, not tape recordings, will answer these numbers and will dispatch emergency repair crews at any hour, day or night.

Con Edison
Manhattan 683-8830
Bronx 220-2200
Brooklyn
(electric only) 596-8250
Queens
(electric only) 463-3100
(gas only) 463-1800
Staten Island
(electric only) 727-4600

Brooklyn Union Gas
Brooklyn and Staten Island
(gas only) 643-4050

In addition, the Yellow Pages lists many 24-hour electricians.

GAS STATIONS

Manhattan

Booker's Repair Shop
2040 Eighth Ave., at 110th St.
864-8638
Only gas—Amoco—all night, not repairs.

Hess Station 5240
502 West 45th St.
CI 5-2147
Huge station, favorite of cabdrivers.

Marty's Towing Company
604 West 47th St.
683-7440
Repairs only.

Merit Gasoline Station
- 250 East Houston St.
674-9698
- 120–8 West 145th St.
283-9354

2M Gulf Service Center
500 West 23rd St.
WA 4-1260

Bronx

Kingsdale Service Station
291 West 230th St.
884-8500
Mechanics and Exxon gasoline all night.

Krokus Service
980 East 233rd St.
231-2111
Only gas—Shell—all night.

Brooklyn

Mike's Shell Service Center
136 Empire Blvd.
284-9501

Queens

Angelo's Service Center
118-11 Atlantic Ave., Richmond Hill
846-0883
Gas only—Exxon—all night.

Olympia Diagnostic Center
39-15 College Point Blvd., Flushing
939-3889
Gas only—Getty—all night.

HAIR CARE

Manhattan

Larry Matthews 24-Hour Beauty Salon
45 East 55th St., in the Winslow Hotel
246-6100
Sundays 9 A.M. to 5 P.M. All other days, 24 hours of head-to-toe beauty care.

Hair care: *George Chaoui gives Ken Kendrick a trim—1 a.m.*

HOT LINES

A real person, not a recording, will answer all these numbers, even in the wee hours.

Arson Hot Line
566-7340

Borough Crisis Centers
Manhattan:
Harlem Hospital 621-3403

Bronx:
Lincoln Hospital 579-5326

Brooklyn:
Kings County Hospital 630-4651

Queens:
Queens Hospital Center 990-3188

Staten Island:
St. Vincent's Medical Center 390-1301

Child Abuse & Maltreatment Center
431-4680

Daytop Village
221-6070

Environmental Protection
966-7500

Gamblers Anonymous
689-7500

Help Line
481-1070

Poison Control Center
340-4494

Rape Report Line
233-3000

Suicide Prevention League
736-6191

ICE CUBES

Ice cubes seem to be the last thing people think about as the party is about to begin.

If your order is large enough these places will deliver ice to your door at any hour:

Manhattan

Ice by Diamond
403 West 43rd St.
685-6750
Also maintains 24-hour vending machines outside this location and at the gas station at Ave. C and Houston St.

Brooklyn

A-Ace Ice Cube Manufacturing Co.
900 Grand St.
782-2722

Queens

Bayside-Flushing Ice Service
44-01 Francis Lewis Blvd., Bayside
BA 9-1212

Staten Island

E. J. Rella
451 St. Marks Pl.
GI 7-8051

Lawrence Ice & Cube Service
1589 Hylan Blvd.
EL 1-1023

If a bag or two is all you need, you may be able to get it at an all-night deli (see "Delis"), or at one of these 24-hour ice-vending machines—which will most likely be out of order:

Manhattan

- 204 West 77th St.
- 23rd St. and Lexington Ave.
- 77th St. and Third Ave.
- 79th St. and Second Ave.
- 242 East 85th St.

Brooklyn

- 9th St. and Hamilton Ave.
- 30th St. and 4th Ave.
- 50th St. and 7th Ave.
- 64th St. and 4th Ave.
- 75th St. and 18th Ave.
- 75th St. and Stillwell Ave.
- President St. and 4th Ave.
- 1966 Coney Island Ave.
- 1060 Flatbush Ave.
- 1833 Nostrand Ave.
- Coney Island Ave. and 18th Ave.

Staten Island

- 1460 Forest Ave.

LAWYERS

Private law has not yet become a 24-hour service. A spokesman for the Legal Referral Service (575-1810) says that the New York Bar Association has considered this several times but rejected it as "too damned expensive." If you are hauled down to the courthouse in the middle of the night and have no attorney, a city lawyer will be assigned to you. At this point, however, you may be more concerned with getting a bail bondsman. For one of these, you need usually search no farther than the courthouse.

LIMOUSINES

A chauffeured car generally runs from about $15 to $20 an hour, garage to garage. The Yellow Pages lists many "anytime, anyplace, anywhere" services. Sometimes, however, these cars must be reserved in advance.

LOCKSMITHS

Late-hour calls to locksmiths generally involve people who have locked themselves out of their apartments or cars, and the Yellow Pages lists dozens of locksmiths claiming 24-hour service. But how do you get to the Yellow Pages at moments like these? The solution is fairly simple: Call 555-1212 and ask for "Locksmith"—a number of enterprising companies have listed themselves that way in the White Pages. (You can call 411 in Brooklyn and Manhattan, but the White Pages has no such listings in the other boroughs, where you will be at the mercy of an operator who may or may not check the Yellow Pages for you.) Charges for entering an apartment range from $15 to $25 for one lock, more for two. Add the service charge, $10 to $20.

MEDICAL SERVICES

The doctor's house call is not exactly a thing of the past; it just costs a bundle. For physician referral during business hours, call the New York County Medical Society, 582-1462. Refer also to *New York*'s guide to hospital emergency rooms: February 20, 1978, issue. And check these pages under "Ambulances" and "Hot Lines."

Manhattan

Doctor on Call
238-2100
Basic charge, $35

Doctors Home Referral
879-1000
$50

Greater New York House Calls, Inc.
328-1000
$30

Bronx

Greater New York House Calls, Inc.
328-1000
$30

Brooklyn

Doctor on Call
238-2100
$25

Greater New York House Calls, Inc.
871-8670
$28

Kings County Medical Society
771-8800

Queens

Doctor on Call
238-2100
$25

Greater New York House Calls, Inc.
853-1500
$28

NURSES

Someone is on duty all night at both these numbers and will try to locate a nurse for emergencies. Most calls, however, come from hospitals.

Gail Turner Nurses' Registry
138 East 61st St.
TE 8-5110

Gotham Registry
19 East 69th St.
YU 8-4000

MONEY MACHINES

Though increasing numbers of banks are setting up cash machines which are available at all hours, only Citibank has all-night numbers to direct you to machines.

Manhattan

825-2700

Brooklyn and Staten Island

851-4000

Queens

476-7231

MOVING

Many larger moving companies do night work—nighttime is much more convenient for maneuvering vans or trucks around ordinarily crowded streets. Check the phone book for 24-hour service, but remember that you may have to make your appointment earlier in the day. Smaller unlicensed movers advertise in the papers as "Truckers," and since they are often people moonlighting after a daytime job, they too are frequently available for night work. But beware: Truckers are not invariably reliable.

NEWSSTANDS

Manhattan

Seventh Ave. South and Christopher St. Saturdays only.
Sixth Ave. and 8th St.
Second Ave. and St. Marks Pl.
Third Ave. and 35th St.
Port Authority Bus Terminal Eighth Ave. and 41st St.
Seventh Ave. and 43rd St.
Second Ave. and 50th St.
Broadway and 50th St.
Third Ave. and 53rd St.
Third Ave. and 59th St.
Broadway and 72nd St.
Broadway and 79th St.
First Ave. and 79th St.
Lexington Ave. and 86th St.
Broadway and 96th St.

Bronx

170th St. and Jerome Ave.

Brooklyn

1563 Flatbush Ave., at Nostrand Ave.
Flatbush and Atlantic aves., outside LIRR station
1494 Sheepshead Bay Rd.
1520 Ave. M
1515 Ave. U
1516 Kings Hwy.
1521 Kings Hwy.

Queens

31st St. and Broadway, Astoria Saturdays only.
31st St. and Ditmars Ave., Astoria

PAINTING

Many painters work at night: Restaurants, factories, and most places where people work can't be painted during business hours. Some of them will also do private apartments for more (but not much more) than their standard rates. BEA Operations (934-2524), which ordinarily charges $30 for a nine-by-twelve room, will do wee-hours work for the same price if the apartment is large enough to be worth its while. Make the appointment in advance, however.

PHARMACIES

Note that Pathmark supermarkets, which are open all night, slam the doors of their pharmacies at 9 P.M.

Manhattan

Garden Pharmacy
1632 Broadway, at 50th St.
265-3546

Twenty-four hours Wednesday and Thursday nights only; other nights till midnight; no deliveries.

Kaufman Pharmacy
Lexington Ave. and 50th St.
PL 5-2266

Your medicine will be sent COD, by taxi, or delivered free within a ten-block radius.

Brooklyn

Neergaard Pharmacy
454 Fifth Ave., at 9th St.
SO 8-0600

Free delivery in the neighborhood till 10 P.M.

PIZZA

This is a separate section by popular request.

Charlie's Pizza
1491 Second Ave., between 77th and 78th sts.
472-0385

Emilio's
307 Sixth Ave., near Bleecker St.
929-9861

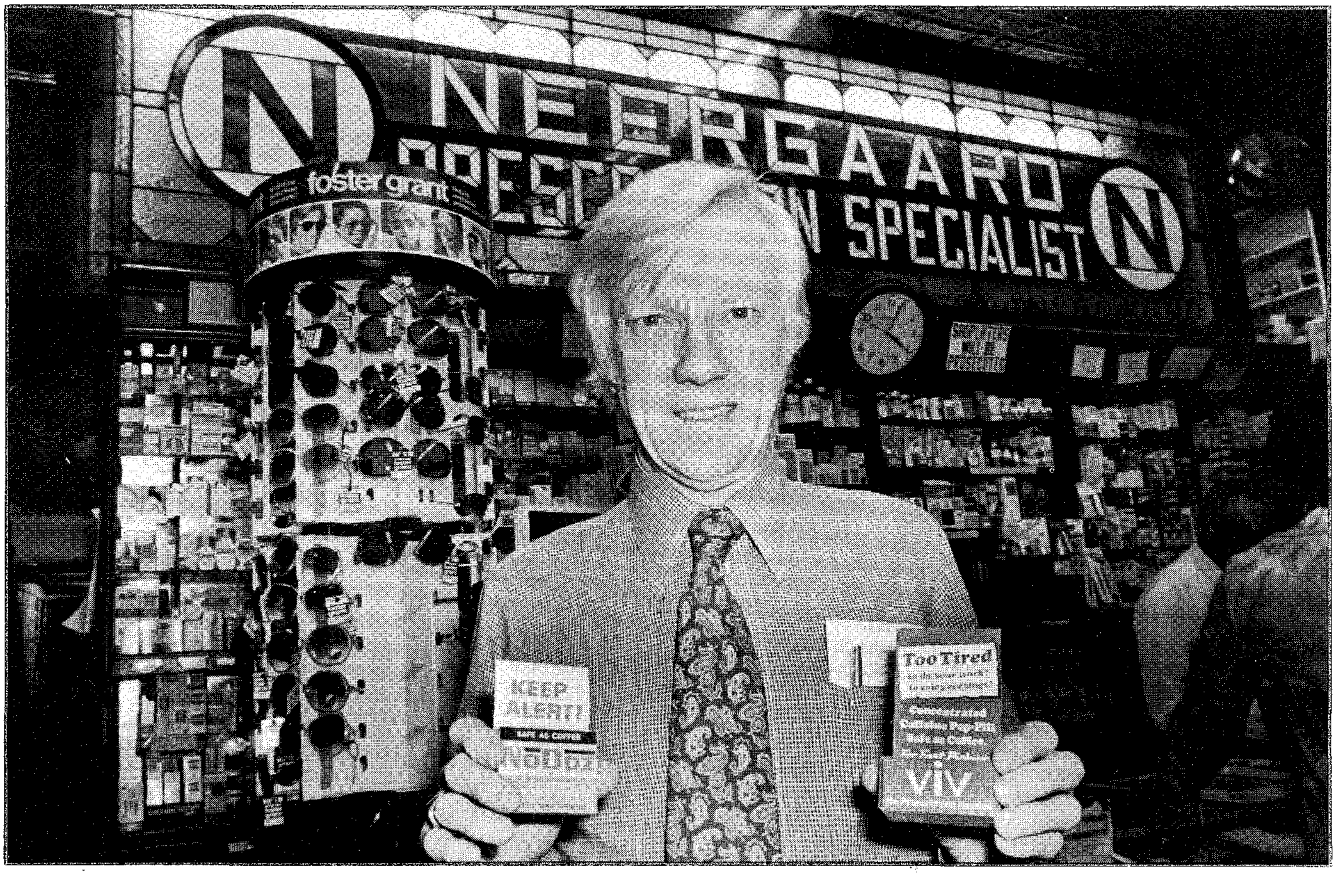
Till 4 A.M.

Terminal Snack Bar
269-5396

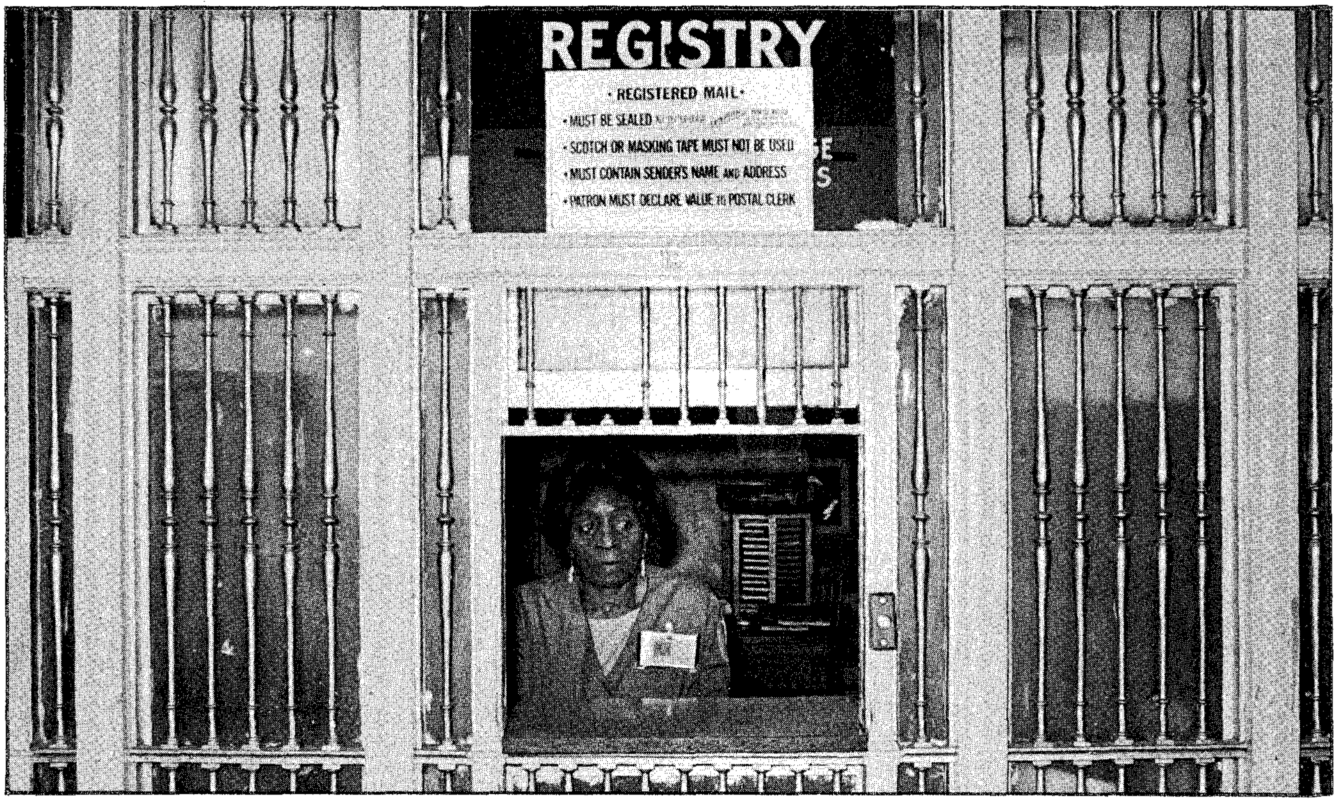
Inside the Staten Island Ferry Terminal.

PLUMBERS

A number of plumbing firms in the Yellow Pages offer "all-hours" service. According to a spokesman at the Department of Buildings (482-6288), however, there are few home emergencies that can't wait till morning. Just turn off the main either in your apartment or, if the problem is a central pipe, in the building's cellar. If the situation appears to be dire, a call to 911 is in order. If a main has burst in the street, call the Emergency Complaint Center at 960-4800.



Pharmacy: *W. F. de Neergaard, proprietor of Brooklyn's all-night Neergaard Pharmacy, dispenses wake-up potions—4 a.m.*


REGISTRY
· REGISTERED MAIL ·
· MUST BE SEALED
· SCOTCH OR MASKING TAPE MUST NOT BE USED
· MUST CONTAIN SENDER'S NAME AND ADDRESS
· PATRON MUST DECLARE VALUE TO POSTAL CLERK

Postal Service: *Ivy Tull waits at the all-night window at the big General Post Office on Eighth Avenue in Manhattan—3 a.m.*

POSTAL SERVICE

Except in Manhattan and Brooklyn, the lobbies of most general post offices are shut tight for the night at, variously, 7 P.M., 8 P.M., or midnight, though most have stamp-vending machines available to anyone who has forgotten to mail Mother's birthday card. Western Union is listed under "Telegrams."

Manhattan

General Post Office
Eighth Ave. and 33rd St.
971-7176

Here, you can buy stamps and mail emergency packages all night.

Brooklyn

General Post Office
271 Cadman Plaza East
330-2200

A self-service unit vends stamps in the lobby 24 hours a day.

RECORDS AND TAPES

Big Hit Oldies
170 Bleecker St.
475-9516

Hard-to-get records, punk, and oldies. Hours vary but often open all night, especially on summer weekends.

Bleecker Bob's Golden Oldies
179 MacDougal St.
475-9677

As above, a punk-rock headquarters. Hours also vary; call first to check the action.

SEX CLUBS

Midnight Interlude
143 Fulton St., between Broadway and Nassau, near the World Trade Center
233-5131

Fridays and Saturdays 9:30 P.M. to 6 A.M.; Wednesdays to 4 A.M. Couples, $25 plus a first-time charge of $5.

Plato's Retreat
230 West 74th St., in the Ansonia Hotel
627-1959, 787-3880

Nine P.M. till morning; closed Mondays and Tuesdays. Includes swimming pool, showers, disco, lockers, steam room, free food. Women alone, $15; couples, $40 for the first visit, $25 thereafter. Men alone not admitted.

SUPERMARKETS

All of the following are Pathmark stores and all are open 24 hours a day Monday through Friday.

Manhattan

- 410 West 207th St.
569-0600

Bronx

- 1851 Bruckner Blvd.
892-0100
- 1880 Bartow Ave.
379-5001

Brooklyn

- 2965 Cropsey Ave.
266-2705

Queens

- 31-06 Farrington St., Flushing
886-4488

Staten Island

- Forest and Crystal aves.
448-6556
- Richmond and Yukon aves.
761-8400

TELEGRAMS

Western Union
1440 Broadway, at 40th St.
354-1732

This is the only 24-hour all-service station where you can wire money, etc.

TENNIS

Manhattan

Lincoln Plaza Racquet Club
2 Lincoln Sq., across from Lincoln Center
724-1982

Turtle Bay Tennis & Swim Club
1 United Nations Plaza
838-3660

Atop the U.N. Plaza Hotel, at 44th St.; tennis all night, swimming till 10:30 P.M.

Bronx

Stadium Tennis Center
11 East 162nd St., at Jerome Ave.
293-2386

All night from October through early May.

Queens

Alley Pond Indoor Tennis
Winchester Blvd. and Union Tpke., Queens Village
468-4420

Each court under its own bubble.

TOWING, AUTOMOBILE

Basic hook-up charge is $10, plus $1.50 per mile (double that outside the city), plus tax. If you run out of gas, get a flat, or need a boost, the basic service charge is $7, again plus tax, and plus the cost of any gasoline you need. The highways are regulated by franchise (so all you have to do is use the emergency telephone on the road and the correct tow truck will respond), but you and your hard-luck wheels are up for grabs on city streets.

Manhattan

Lou's Towing Service
549 West 53rd St.
490-3675

Luna Brothers Towing Service
548 West 48th St.
246-8895

Marty's Towing Company
604 West 47th St.
683-7440

Bronx

Dart Towing
4320 Bronx Blvd.
655-9890

Brooklyn

Bob's Towing Service
847 East 52nd St.
241-4710

Queens

Jamaica Towing
106-33 157th St., Jamaica
297-1600

Carries gasoline on truck.

WABC Towing
70-11 50th Ave., Woodside
899-8837

Carries gasoline on truck.

Staten Island

Curt's Towing
4472 Amboy Rd.
761-8306

Annual membership in the AAA brings with it free towing, tire changes, trip counseling, and as many "jumps" as you need for a year. For information, call 586-1166. ■

Additional copies of this handbook can be obtained for $2 from New York *Magazine, Department H, 755 Second Avenue, New York, New York 10017.*

How the Russian-Chinese War Will Be Fought

By Michael Ledeen

"... American and European defense and intelligence officials believe that a major Sino-Soviet conflict may occur in the next few years ..."

While worldwide attention continues to focus on the allegations of Cuban mercenaries and Soviet opportunism in Africa, an international affair of unquestionably broader significance has been allowed to pass with little note. Last month, Russia and China engaged in a small but violent border skirmish in the northeast reaches of Asia. And while such hostilities have occurred sporadically in recent years, the latest incident has set some Western officials thinking that the two giant Communist powers have entered a classic pre-war situation.

In fact, sources in both the American and European defense and intelligence establishments believe that a major Sino-Soviet conflict may be a distinct possibility in the next few years. The cause won't be petty boundary disputes either. The sources say that ineluctable strategic pressures will force Russia to initiate a war while it believes China is still at a military disadvantage.

Michael Ledeen is executive editor of the Washington Review of Strategic and International Studies.

Despite the fact that the Carter administration and most Western European governments discount the possibility of such a battle, an examination of intelligence information and eyewitness accounts by strategic analysts have provided the basis for the following scenario.

Relative Weakness

Until recently, the Chinese threat to the Soviet Union was almost exclusively political. Because notwithstanding its enormous population, the People's Republic of China was much too weak in nuclear or conventional weaponry to threaten the Russians by war.

The political threat, however, was real enough. The Chinese have long been the most vituperative critics of the Soviet model of socialism—certainly they have been far more incisive and persistent than any in the "capitalist" camp. And during the past decade, as chronic tension between the Soviet Communist party and the large Communist parties of the West (particularly the Spanish) mounted, the Chinese undermined Soviet hegemony over the world Communist movement by offering an alternative mother party. Chinese tirades branding the Soviet Union a "paper tiger" and the incarnation of "social fascism" have also carried considerable weight with the underdeveloped world, where the Russians still have great ambitions.

"... Strategic pressure is sure to cause Russia to initiate the war. They will eliminate China's uranium plant at Pao-t'ou and the nuclear site at Lop Nor..."

Through it all, Soviet diplomacy has suffered from this Chinese political offensive, and the Russians have been forced to favor a brazen strategy of expansion through sheer military power.

Nonetheless, until very recently there was no incentive for the Russians to wage war on the Chinese, since the relative strength of the two countries was shifting steadily in favor of the Union of Soviet Socialist Republics (USSR). The effects of the Great Cultural Revolution of the 1960s, which stressed ideological purity and mass indoctrination at the expense of economic growth and military modernization, were also felt in the balance of power—to the Russians' advantage. While China was standing still, the Soviets had pushed the qualitative improvement of their military

Illustrated by Paul Degen

might across the board, most significantly along the Chinese border in what may well be the biggest arms buildup the world has ever seen.

While the Soviet army fifteen years ago had almost as many divisions as there are today (160 versus 168), its infantry was then mounted on ill-protected personnel carriers (BTR-152s and BTR-60s) or simple armored trucks. But by 1977, many Soviet infantry units were equipped with advanced combat carriers (BMP's). Similarly, Soviet artillery was of the old-fashioned sort in the 1960s, but today it is increasingly self-propelled and highly mobile. In a relatively brief span of time, Russian ground forces have been converted from archaic relics to some of the most sophisticated modern technology could afford.

Faced with this awesome buildup, Chairman Mao Tse-tung responded with slogans based on an outmoded theory of warfare. In keeping with his well-known ideological predilections, Mao built up the People's Militia (armed with only light weapons) at the expense of the regular army. This produced the amazing situation at the time of his death, in 1977, in which the armed militia contained roughly the same number of soldiers as the regular forces, the People's Liberation Army. Currently, the Chinese army is still using the T-59 tank (a copy of a 1950 Soviet design) and still has no precision anti-tank missiles at all. Instead, it relies heavily upon Korean War–pattern recoilless rifles—copies of captured American weapons—which, against modern tanks, are virtually useless.

China's other services are equally outmoded and ineffective. The air force relies primarily on MiG-17s and MiG-19s—of 1950s vintage—and has about 100 modern fighters (MiG-21s) in all. The great mass of the navy is made up of small gun and torpedo boats, and during the entire decade prior to 1977 it acquired only six modern warships, along with a handful of submarines and some missile boats—again copies of 1950s Soviet designs.

But a more serious problem for the People's Republic of China has been the poor military training of its troops. Despite its ability to draw on a population of 1 billion for forces, the military was forced by Mao to devote its troops to ideology instead of training. The time needed for instruction and maneuvers was pre-empted by a seemingly endless cycle of political classes, mass rallies, "struggle meetings," and the compulsory memorization of the "little red book."

Meanwhile, Chinese nuclear progress (which had been quite rapid until the outbreak of the Great Cultural Revolution) was dramatically slowed after 1966. So it is that fourteen years after the first Chinese nuclear detonation in 1964, the country still has only 80 ballistic missiles (half of which are exceedingly primitive) and fewer than 100 bombers, the best of which are copies of the more than 30-year-old Soviet TU-16s.

Thus, while Western officials talked of Chinese nuclear development in terms of an imminent "point of no return"—the point beyond which the USSR could no longer launch a disarming attack against Chinese forces with impunity—this time never came. On the contrary, the Russians have actually seen their *relative* position improving. Today, Western military sources say, the Russians would need only 60 or so of their new triple-warhead SS-20 launchers in order to be nearly certain of destroying every single Chinese missile, bomber, and weapon depot, as well as all Chinese nuclear-production and testing facilities. As long as Mao lived, the Soviet advantage increased relentlessly: The Russians could confidently look forward to a day when Soviet strategic superiority would be so complete that the Chinese would be forced to submit to their giant neighbor's demands.

Given this situation, even the most aggressive Soviet general could hardly persuade the political leaders in the Kremlin of the necessity of attacking China "before it was too late."

A Change in Direction

But the old balance has now dramatically shifted. For the first time since the Sino-Soviet rivalry became an all-out confrontation, the Russians face the prospect of a China intent on rapid industrial development and military modernization. Until the "Gang of Four" was eliminated from power last year, the Peking government refused to trade Chinese raw materials for Western weapons and military technology. By contrast, the Chinese are now willing to sell large quantities of whatever they can spare, and Chinese purchasing delegations are all over Western Europe looking to buy anti-tank missiles (in France), attack helicopters and tanks (in West Germany), and strike aircraft (in Britain). Already, the new regime has signed a multi-billion-dollar trade agreement with Japan which features a swap of Japanese machinery for Chinese raw materials.

Therefore, the great numerical demographic advantage of the Chinese will soon no longer be neutralized by the policies which blocked development and military expansion. Post-Mao China remains as hostile to the USSR as before; the ideological struggle between the two countries rages throughout the world, and this in itself profoundly alarms the leaders of the Kremlin. But now they have also begun to see the first sign of a diplomatic revolution which is potentially fatal to all their ambitions, and which strikes at the very heart of Soviet national security: the emergence of a de facto alliance between China and the industrialized West. In the minds of the Soviet leaders, the haunting specter of an alliance between China, Japan, and West Germany is now taking on substance, and the recent visit of Zbigniew Brzezinski, the president's security adviser, to Peking suggests to them that the United States means to be the benevolent patron of this worldwide cordon sanitaire.

Despite protestations from Washington, Bonn, and Tokyo, the Russians see a strategic logic in this global alliance, and evidence that it is already beginning to emerge. The first signs were the visits last month to China of Britain's chief of defense staff, Sir Neil Cameron—who acted along the Sino-Soviet border very much as an Allied general reviewing Allied troops—and two top West German four-star generals. The second was the secretive Brzezinski trip and the subsequent announcement that Chinese leaders were being briefed by top American officials on the development of the strategic-arms-limitation talks with the Russians. Third, with less symbolism but with far more substance, there was Washington's decision to permit the export of European-built weapons to China, even if they contain American technology. This suggests that the Chinese can buy any non-nuclear weapon they want, from fighters to anti-tank missiles.

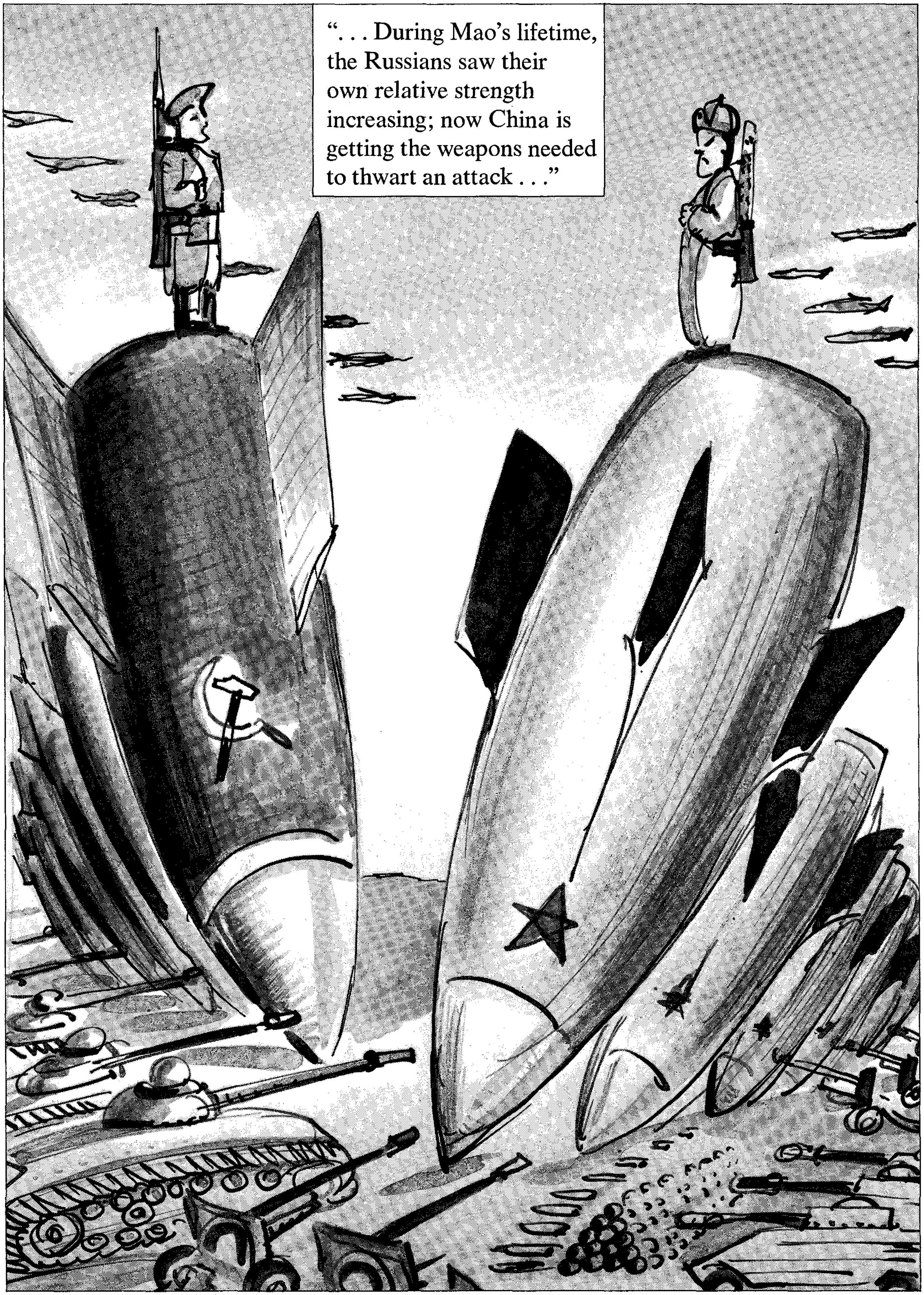
In these circumstances, some intelligence and Western defense analysts feel that any Soviet military action against China will have to be launched quite soon or not at all. It would be imperative for the Russians to move before the Chinese acquire the weapons which could most seriously restrict Soviet military action.

The War Plan

Politicians—even Soviet ones—always prefer to postpone difficult decisions. And no decision is more difficult than starting a war, especially a major conflict that is big from the start. But in the end, wars begin when politicians are forced to go along with the urgings of their military experts when they can convincingly argue that any postponement would endanger national security.

For several years Chinese leaders have

"... During Mao's lifetime, the Russians saw their own relative strength increasing; now China is getting the weapons needed to thwart an attack ..."



spoken of the inevitability of war with the Soviet Union, and no Western politician can spend more than ten minutes with a Chinese official without hearing a tirade against the "Russian bear" and its aggressive designs. And Russia—unlike the United States—does not discount such words as mere cant. But it is only now that delay has begun to increase the Soviet risk rather than decrease it. This has created the pre-war situation. A quick surgical strike against Chinese nuclear weapons combined with the slower-paced and methodical bombing of strategic and industrial targets and a decisive action against Chinese territory would help the Russians achieve a series of vital objectives:

☐ It would demonstrate Soviet military superiority, thus making future Russian blackmail highly credible.

☐ It would destroy the physical base of Chinese military power, eliminating major nuclear installations and industrial facilities for war production.

☐ It would destabilize the Peking regime by demonstrating its inability to defend Chinese territory. Historically, China has been united only temporarily by particularly strong dynasties which overcame regional traditions to impose unity; the Russians could well expect the ancient fault line between north and south China to re-emerge if they undermine Peking's authority by exposing its failure to guarantee the country's security.

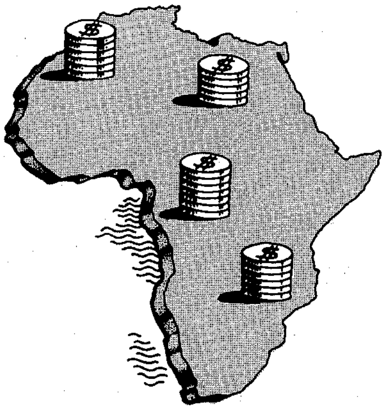
Most Western officials tend to discount the possibility of such a Soviet action, primarily because their analyses are based on outdated military conceptions. For example, it is commonly believed that no Soviet invasion of China could possibly succeed, because the invading forces would be "drowned" in a sea of guerrillas. It is noted that the Soviet army couldn't hope to hold Chinese territory, because decades of Maoist indoctrination have molded the population into a resilient fighting force which would make an occupation regime impossible, and which could eventually even overwhelm the Soviets.

But what's overlooked is the simple fact that the guerrillas can only fight where there are Chinese population masses to give them food, shelter, and information. However, in the region

A Game of Monopoly in Africa

By Jonathan Kwitny

"... Europeans were pursuing their interests when they divided up Africa in 1885. Now some of this has come back to haunt them. They're still at it ..."



Map by Vladimir Yevtikhiev

In 1885, a bunch of white men from various countries in Europe sat around a table in Berlin and divvied up Africa. The map they drew didn't have much to do with the realities of African politics. Many tribes, or nationality groups, had been governing themselves for hundreds of years.

On the map drawn in Berlin, however, enemy tribes were lumped together in the same country. Large self-governing tribes were split, part going to one country, part to another, part to a third. The people involved weren't present, or even consulted. The kings of Europe were playing Monopoly, not with Park Place, Marvin Gardens, and Boardwalk, but with the Congo, Kenya, and the Ivory Coast.

The really big winners at the table got huge countries—Nigeria and the Belgian Congo (now Zaire)—composed of literally hundreds of tribes which couldn't talk to one another because they didn't speak the same language, and which had very different styles of life. Now the Europeans are disappointed at civil wars in such countries.

For Africans, the system set up in Berlin often didn't even make economic sense. Vertically shaped countries were created along the coast of West Africa, each governed by a different European power. So railroads were built with different-gauge tracks. Thus commerce between these artificial country-units was not facilitated but impeded.

The Europeans were pursuing their own interests, not the Africans', back in 1885, and now some of this has come back to haunt them. But they haven't learned. They're still at it.

Last week, the scene was Paris, not Berlin. But the Europeans (and Americans) are still trying to manipulate natural forces, even while those forces are reacting, at least in part, to the very mistakes the whites made in 1885. This time, the occasion is the "invasion" by Lunda tribesmen of their own homeland, southern Zaire.

Apparently few observers have stopped to think that these same Lunda tribesmen, who are now being denounced all around as Commie barbarians, just fifteen years ago were the darlings of the Right. Aided then by European mercenaries, the Balunda ("ba" is plural) were cheered on in their secessionist movement by conservative politicians and editorial writers across America, and were despised by the Left as a pack of imperialist puppets. Moise Tshombe—the "right-winger," remember him?—was their leader. Back then, the Balunda were accused of trying to steal Zaire's copper mines on behalf of Belgium; now it's on behalf of Russia.

Well, folks, the Balunda live there. Their traditional territory includes both southern Zaire and neighboring parts of Angola. This is an unsettling situation, all right, and we have those conferees in Europe to thank for it. Maybe the Balunda and neighboring tribes would be better off in a separate country. Or maybe just with a louder voice in the far-off capital of Kinshasa. That would seem to be something for them and the other Zairians to decide.

But the diplomatic correspondents tell us that the people in Paris were again presuming to determine not only the boundaries of Zaire (known in diplomatic parlance as "territorial integrity"), but also who will rule it. American planes quickly ferried in Moroccan troops to help the Kinshasa government keep its hold on the southern province of Shaba, where the Balunda live. The Paris conferees—the

Jonathan Kwitny's latest book is Shakedown.

which the Soviet Union has in all probability selected for a potential incursion—Sinkiang—this would not be the case. Most likely, the Russians would be viewed more as liberators than as invaders.

The Soviet leaders know full well that a strategy of military occupation of China proper would be doomed to failure, and they have no desire to offer the hostage of a Soviet presence on Chinese-inhabited territory. But the Chinese—most of whom are ethnically Han—themselves are colonial rulers in more than two thirds of the territory of the People's Republic, and in certain areas they are viewed as a foreign occupation force by the native population. In fact, in Sinkiang Province alone, half of the 20 million inhabitants are ethnically non-Chinese, and many bitterly resent their central-government leaders. The Chinese are total rulers in Sinkiang, leaving little or no possibility for the survival of the native culture. In the "historical museum" in Urumchi (the capital of Sinkiang), for example, virtually all the displays of documents and artifacts are devoted to Chinese themes, all of which attempt to justify the Han occupation. Only a single showcase for local arts and crafts exists, and the local Uighurs and Kazakhs who are portrayed in the scrolls, paintings, and sculpture are invariably kneeling—supplicants paying homage to Chinese rulers.

For several years, in a growing crescendo, the Uighurs, Kazakhs, Uzbeks, and Kirgiz have been the targets of a Soviet propaganda campaign which urges them to rise against their Chinese taskmasters and claim their religions and national civil rights. This native Turkic-Islamic population knows that the several Turkic "Soviet Socialist Republics" of the Soviet Union offer a far greater degree of religious freedom and ethnic fulfillment than is permitted to the captive populations of China. And Soviet propaganda thus falls on fertile soil. The Soviet intention, analysts surmise, is evidently to combine an eventual invasion with an uprising of these peoples, aimed toward splitting Sinkiang from China. The move would have the earmarks of a freedom-fighting movement, leading to the proclamation of an "independent" Turkestan People's Republic—another client

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United States, France, Britain, Belgium, and West Germany—have already begun flying in troops from Senegal and Gabon, and were reported by the Associated Press to be trying to persuade Togo, the Central African empire, and possibly the Ivory Coast to reinforce the Moroccans with more black African soldiers.

Meanwhile, diplomats at the conference were quoted anonymously as saying that while Zaire's president, Mobutu Sese Seko, is inept, he keeps things stable and there's nobody better to replace him, so he'll stay, at least if Europe and the United States get the last say-so.

The potential wealth that hasn't been exploited in General Mobutu's seventeen years in office is enormous. We read a lot about minerals. But the main pursuit of the people is agriculture. On a continent famed for its famines, Zaire offers vast reaches of arable land. Yet overland transportation, essential for farm-to-market efficiency, was all but impossible when the Belgians left it, and so it remained on my last visit in 1970. To reach Kisangani (formerly Stanleyville), the major city of eastern Zaire, our party hacked through dense forest for weeks. Towns along the way were semi-autonomous entities.

To be sure, most of Africa is less affected by national governments than most Westerners assume. But in Zaire, a few hundred miles from Kinshasa might as well have been a few million. I've read nothing recently to indicate much improvement. General Mobutu, an autocrat, rules the capital.

So this time, the rebels aren't arguing for secession. They say they want to overthrow General Mobutu, and who are the Europeans to blame them?

The conferees in Paris, of course, were worried because the anti-Mobutu rebels are backed by Angola (which only stands to reason, since General Mobutu has been helping another group of rebels against the Angolan government for years). But Angola is considered to be one of *their* countries—i.e., under Soviet influence—while Zaire is one of *ours. They,* it's thought, are gaining ground. So the idea is to get our countries to jointly supply troops—a kind of mobile African NATO—to stop *them.*

From what I saw in more than three years of working in Africa and traveling over most of it, I greatly doubt that a "Coconut Curtain" has dropped across the continent, as the people in Paris seem to believe. For one thing, the tribes have developed their own economic systems over the years, suited to their individual locales, and elements of both socialism and capitalism are usually vital factors. Moreover, the so-called Congolese National Liberation Front, which purports to speak for the Balunda rebels, has even stated in its platform that it would permit private enterprise, both national and foreign, so long as it contributes to national development. And if the rebels meet with partial success, and Mobutu falls, there's no guarantee that the liberation front will wind up in power.

Second, if recent African history teaches anything, it's that these situations aren't permanent. Remember when Ghana was one of *their* countries—and then got so sick of the Russians it threw them out and became one of *ours?* Nigeria was *ours,* then briefly became *theirs* when the Soviets helped arm the federal side in the civil war, but now is regarded as *ours* again. Ethiopia was *ours* and Somalia *theirs,* but now that's switched.

Mozambique is, at the moment, *theirs*—but is it really doing a worse job of providing for its people than is *our* Zaire? Are civil liberties more restricted in Mozambique than under General Mobutu, who just had his top general summarily shot for failing to face down the well-armed Balunda in the heart of Lunda-land? Does American security rest on such matters?

There is a difference between standing up to imperial Russia and copycatting it. Africa is not Eastern Europe. It shows every sign of remaining free to choose its friends. Since the slave trade ended, Africans have benefited greatly from Western education, technology, and investment, despite all the injustices of colonialism. In the long run, Africa will probably befriend those who show by example that they offer the best hope for improved health and prosperity, not those who have intervened, even indirectly, in local political disputes.

African society is changing so swiftly that continued power shifts are likely all over the continent. Nor should this be objected to by a group of democracies—whose whole political philosophy is based on the notion of periodically throwing the rascals out. Whoever leads an African country at a given moment in the future, we can be sure that he will find it easier to relate to foreigners who have been neutral than to those who were once shooting at him—or supplying C-141 transport planes to those who were shooting.

The Russian-Cuban furor notwithstanding, there is only one overriding political issue of international concern in Africa today, and on that, we know the ultimate result. Inevitably, majority rule will come to South Africa, Rhodesia, and Namibia. The issue is whether it will come peacefully or with a bloodbath. If they want to come out the good guys, then the Western countries, and particularly the United States, still have great reserves of unused moral and economic influence to prevent the bloodbath. ■

"... Analysts say that the Soviets intend to combine an invasion of Sinkiang with an uprising of the local people, who already resent Chinese rule ..."

state on the Mongolian model.

The geography and demography of Sinkiang certainly favor this strategy. Sinkiang is sparsely populated. This would make the People's War Defense impossible—even if the people wanted to fight for Peking. The great distances between cities, combined with the open and dry terrain with little or no vegetable cover, means that bands of Chinese guerrillas could not find shelter from air attack (no Ho Chi Minh trail is possible there), even if the indigenous population were disposed to support the Chinese, which they are not.

Thus, Sinkiang is ideally suited for a combined political-military offensive. Conventional Chinese military defenses could not withstand the kind of armored assault which the Russians would launch. Soviet air power would be totally dominant on both sides of the border, to the point where China could not hope for aerial reconnaissance, let alone strike capabilities; the Soviets could therefore concentrate massive forces for invasion without alerting the Chinese.

According to sources, moreover, the development of "killer satellites" by the Soviet Union would make it possible for them to knock out the one American surveillance satellite on duty just prior to the operation—the United States is incapable of distinguishing a "kill" from a malfunction—thus ensuring that America could not alert the Chinese to the Russian buildup.

At the same time, Chinese defenses in the Ili River valley could not withstand an all-out assault by massed Soviet tank forces, supported by artillery, escorted by armored infantry, and backed up all the way by air power ranging freely all over the battlefield and behind it, attacking Chinese munitions depots, railway lines, airfields, and assembly areas. Chinese anti-tank defenses are mostly fixed and thus highly vulnerable.

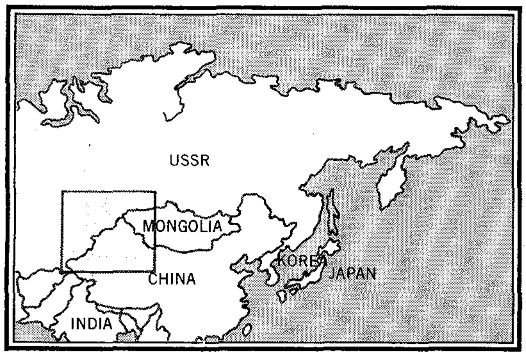
Once the Soviet forces cross the mountains, entering the low-lying areas of Sinkiang, they will be able to destroy Chinese forces easily, because the defenders will not be able to rearrange their forces to meet simultaneous attacks from different directions. With the penetration of their front and the uprising of the native population, the Chinese will find themselves in a desperate situation: unable to defend themselves against the Russian assault and unable to control the hostile minority peoples in the province.

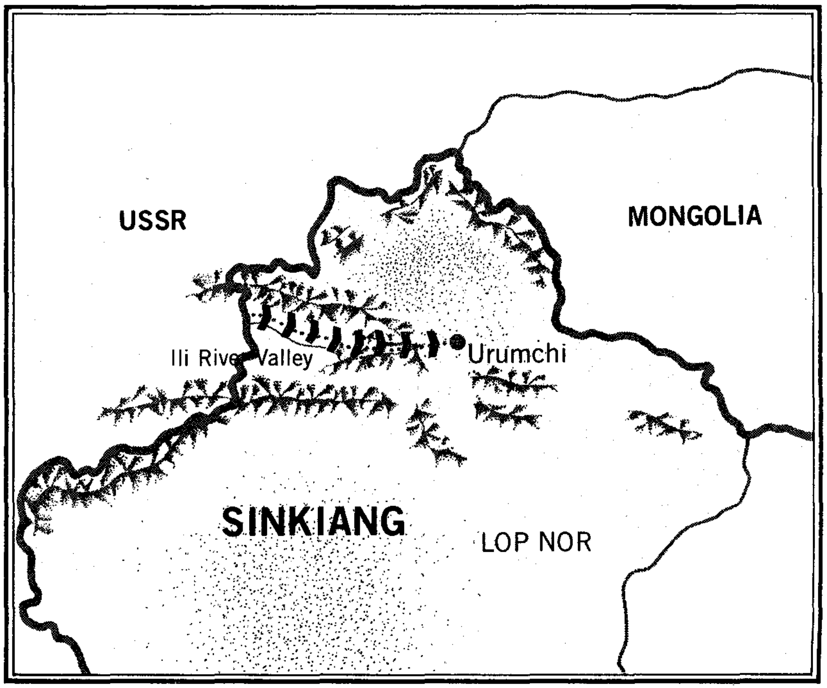
In addition to attacking Sinkiang, the Russians will likely knock out Chinese airfields all over northern China (to prevent Chinese bombers from attacking their tank columns). Many missile launch points are in caves, with missiles moving in and out along tracks, but Russian missile accuracy is such that they can blast the mountainsides and seal off the caves. The Russians will no doubt eliminate the Chinese factory (in Pao-t'ou, Inner Mongolia) where fissile uranium is separated, and also the nuclear-testing facilities at Lop Nor, where some assembled nuclear weapons might be located at the moment of attack. The Soviets may launch selected surgical strikes (non-nuclear) with Backfire bombers against major weapon-production plants, such as the tank-production facilities in Inner Mongolia, small-arms and ordnance factories in Manchuria, and aircraft factories in Szechwan and Shanghai.

Invaders or Liberators?

The military strategy will be successful in any case, but the political strategy will be dependent on the success of what might be termed an "external coup d'état," i.e., the uprising of the native population of Sinkiang. The ground is presently being laid for this event: There have been shooting incidents in the Ili valley ever since 1969; Soviet agents of Turkic nationality are engaged in anti-Chinese activities throughout the province; and the population is subjected to a growing barrage of radio propaganda as well as Turkic-language pamphlets and leaflets dropped by balloons. Finally there is a small flow of refugees across the Sino-Soviet border due to the higher living standards and greater personal freedom in Soviet Central Asia. As a result, the Russians can fully expect that they will be greeted as liberators once they smash the Chinese defenses and enter Sinkiang. They will be ready with a proclamation of an "independent" Turkestan People's Republic, which will promptly invite the Soviet Union to send in forces to support Turkestani self-determination. The Russians will therefore have a diplomatic fig leaf in international law.

The key to the success of the operation is the prompt seizure by the Soviets and their fifth column of Urumchi. This in turn will depend in part





Once its forces cross the border, Russia hopes to capture the Ili River valley, take Urumchi, and knock out Chinese tank defenses in the area.

Map by Vladimir Yevtikhiev

upon the success of Soviet propaganda and on the tenacity of the Chinese defenders and the skill of their generals. If the Chinese decide to attack the Soviet forces coming in through the Ili valley, the Russians can expect to win a quick victory, march on Urumchi, and proclaim the People's Republic of Turkestan a *fait accompli.* If, on the other hand, the Chinese remain within Urumchi, expecting to submit to an extended siege, they might be able to hold out long enough to create problems for the Russians. Soviet air power will stop any reinforcements, but a prolonged siege would still create severe strategic problems. And any delay in the Russian schedule would expose the Soviet Union to an embarrassing international situation.

On the other hand, a quick victory would make it far more difficult for China's allies to mobilize their diplomacy (not to speak of their military forces). Faced with a quick success, it is unthinkable that the Western powers would risk global conflict over a highly inaccessible region that has proclaimed its "independence" on the basis of the principle of self-determination, which the West, of course, supports and which is written into the charter of the United Nations.

The American Stake

Although some have argued that a Sino-Soviet war—with each side severely damaging the other—would be the best thing for the United States' interests, such is not the belief of the Carter administration.

First of all, it fears that a Soviet incursion—which it doesn't feel is in the offing—would occur, if at all, on a larger scale than the preceding scenario portrays, causing huge disruption in China.

Moreover, a defeat at the hands of the Russians would demonstrate to the world China's military impotence, thus increasing Soviet bargaining and political leverage. Simultaneously, the U.S. government's logistic ability to enter a conflict with appropriate forces would confirm the limit of American military power.

This would possibly engender a worldwide re-thinking of existing alliances—especially among Western European powers and Japan. Soviet might would be perceived as heightened, while America's balancing act between the Chinese and Russians would be viewed as a tremendous diplomatic and strategic failure.

In any event, this all means that should a Russia-versus-China war develop, no matter what the outcome in Asia, America would clearly lose. ▬

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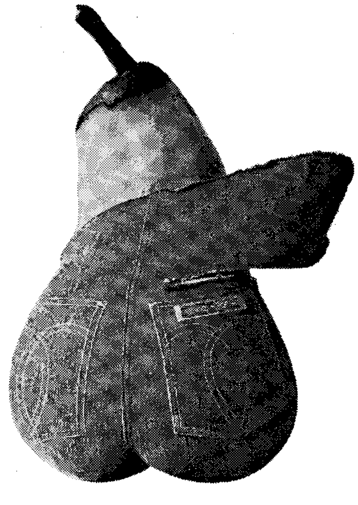

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The Sun Shines Bright On Their Geodesic Dome

By Veronica McNiff

"... Inside the solar greenhouse, it's the Amazon Basin. The lushness! The humidity! Plants jostle one another with rude health..."

Fish farming at Fordham U.? Bush beans, onions, carrots, spinach, and radishes growing on campus even in the dead of winter, right under President Finlay's nose? True?

True. That blimpish, rakish hump to the right of Fordham's main gates, comfortably settled under the wing of the dowager red-brick buildings, is the Fordham Urban Solar Eco-System (FUSES), a plastic-skinned geodesic greenhouse and fish farm. Developed by Fordham undergraduates John Fontanetta, Don Devey, and Jim McGurk, it uses no conventional energy source except an electric pump which filters the fish tank and costs a mere $30 a year to operate.

The project is intended for vacant-lot or rooftop farming by low-income community groups—or, indeed, any fish and vegetable lover interested in a low-cost food source that takes little effort to maintain. (The system is circular—the fish feed the vegetables, the vegetables help to feed the fish.) Fontanetta, the cheerful, articulate pre-med student who designed and co-built the structure, says, "Anyone can be 'self-sufficient' if he's growing in an $80,000 greenhouse with huge energy bills. But this dome can be set up from scratch for well under $1,000—and it should pay for itself in twelve months if properly run."

This past winter this diminutive garden of earthly delights (the dome is 23 feet in diameter, but only 65 square feet are presently under cultivation) generated up to $30 worth of fresh produce per month—four times what a conventional plot this size would yield. The fish harvest, a recent innovation, should be close to 400 pounds a year.

Solar energy does all the work, and the dome itself acts as a solar collector. Eight 55-gallon drums of water inside the dome absorb and store heat energy during daylight. At night a heat exchange takes place between the water and the atmosphere, thus maintaining winter temperatures which never fall below 50 degrees. An exterior solar collector panel heats the 750-gallon tank which houses the herbivorous *Tilapia aurea;* these edible African fish can live in fresh or salt water, in temperatures ranging from 55 to 95 degrees. Accommodating creatures, they are under the care of biology major Jim McGurk, long an exotic-fish fancier.

The dome's original components were built in a basement, using a circular saw, handsaw, hammer, and screwdriver; the solar collector was constructed in a seventh-floor apartment. The dome skeleton can be assembled in about two hours, but insulation for the garden comes first. A two-foot-deep circular trench is dug in the soil and a fence of standard rolled polyethylene is vertically set in to provide ground insulation. Dirt is shoveled back around this, and another underground plastic fence goes within the circle of the first. The dome's frame fits between these fences and is attached to each, preventing heat loss through the soil.

Cultivation takes place in raised beds. The two-layer glazing is Monsanto Polyethylene 602, and the northern 45 percent of the dome is insulated with standard three-and-a-half-inch home insulation to prevent heat loss. The doorway and a hinged upper panel provide ventilation. And that's it. The students say, "Anybody could build one."

Once you're inside, it's the Amazon Basin. The humidity! The lushness! The French Intensive Method of gardening is disconcerting to anyone who has raised politely spaced vegetables in a conventional manner. FUSES plants jostle one another with rude health, presenting a thicket of bright leaves and blossoms—an urban jungle.

The soil, swears gardener Devey, a sociology major, is honest-to-goodness Bronx dirt, enriched with potassium, phosphates, compost from the nearby Botanical Garden, and aged manure ("zoodoo"), courtesy of the elephants at the Bronx Zoo, down the road.

Raised plant beds mean easy access and loose soil. This ensures an optimum combination of bacteria, moisture, and air, so roots extend farther and the garden becomes so closely covered with plants that the tips of their leaves overlap and become a kind of living mulch.

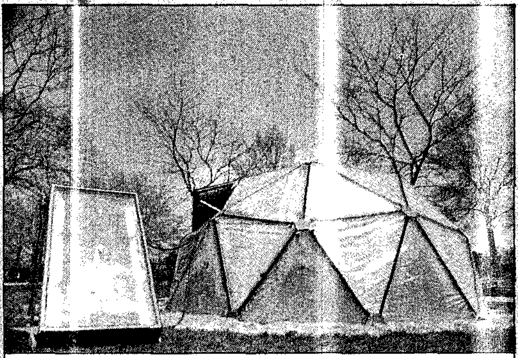
During summertime, temperatures can go as high as 105 degrees inside the dome. "We don't use a fan," says Devey. "We just plant anything that can take the heat, like tomatoes, beans, squash, cucumbers, melons."

Not so much as a carrot top is wasted here. The fish relish these, and in a reciprocal gesture donate the sludge from the bottom of their tank, a cylindrical affair of translucent Fiberglas, to water the garden.

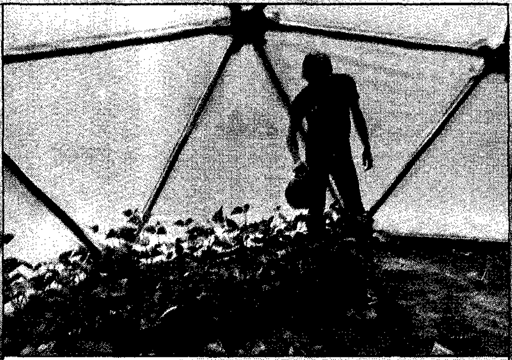
Jim McGurk, the tilapia farmer, says that though the fish may be tasty food, "when they breed they're vile characters. They're not averse to making a meal out of one another." But he fondly peers into the sun-warmed, murky tank and triumphantly points out a school of silvery shadows. The tilapia are nibbling the algae which forms on the tank's inner walls and is their main food source.

"Tilapia can live in amazing concentrations of their own waste, and they get spoiled if you feed them nice things," observes McGurk, hopefully flinging pinches of treat food onto the water surface. The tilapia aren't having any of it; they sink like stones. We are all left gazing hungrily into the tank's depths. ▬

Photographed by Richard Pan



Catching the rays: *Fordham's geodesic dome and solar collector absorb energy on a bright day.*



Watering: *An infrequent task in winter, when humidity inside the dome reaches 100 percent.*

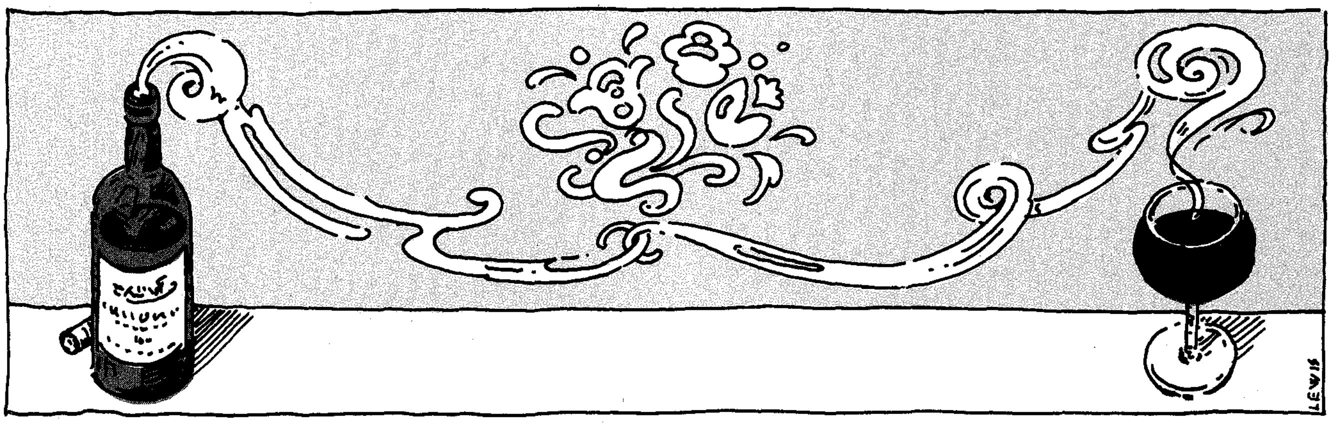
Tilling: *In 105-degree heat, Don Devey works the good Bronx soil.*

Urban jungle: Plants in Fordham U. greenhouse thrive on aged elephant manure.

Wine / Alexis Bespaloff

HOW WE TASTE, WHAT WE DRINK

> "... Smells are very evocative. The olfactory sense is connected to that part of the brain that deals with the emotions..."



Sensory Perceptions

Despite the importance of taste and smell in our lives, especially in our enjoyment of wine and food, surprisingly little is known about how these senses work. To learn more, I visited the John B. Pierce Foundation in New Haven, a research center affiliated with Yale University and concerned, in part, with sensory psychology. I spent an afternoon there talking with Dr. Linda Bartoshuk and Dr. William Cain, two of the country's foremost specialists in, respectively, taste and smell. (I was amused to learn that, in this age of specialization, it's unusual to find experts in taste and smell working side by side.)

As many people know, the only sensations we actually perceive with the taste buds on the tongue are salty, sour, sweet, and bitter. Most of what we think of as taste is actually smell, and these sensations are perceived by the olfactory nerves located in the nose. For example, someone whose olfactory passages are swollen because of a cold finds many foods tasteless, and a child forced to swallow medicine discovers that it doesn't "taste" as bad if he holds his nose. Bitter medicine or sweet food, however, can be tasted, nose holding or a cold notwithstanding.

"People often have trouble identifying objects by smell," said Dr. Cain, "because they learn to do so only incidentally. Children learn to name objects—apple, orange, soap, rubber ball—visually, not by smell. I'm not certain that a dog, for example, has a better sense of smell than a human, but the dog seems to extract more information than we do from the smell of an object, and probably less than we do by looking at it.

"Smells are very evocative, and, in fact, the olfactory sense is connected to that part of the brain that deals with emotions. People immediately recognize and respond to smells from childhood, such as the musty room in Grandma's house, food baking in the oven, or the smell of clean sheets. Many such smells are, in effect, odors without names, and they have strong emotive associations even if they cannot be specifically identified."

The evocative nature of odors is well known to wine tasters challenged to identify a fine wine whose label has been covered. The immediate associations triggered just by smelling the wine are sometimes enough to identify not only the district of origin but even the individual vineyard.

Although few people are put to such tests, many wine drinkers underestimate the importance of bouquet in revealing the quality of a wine. In some wine judgings, for example, the tasting panel will begin by eliminating faulty or uninteresting wines by smell alone. Also, many wines, including Beaujolais, Moselle, red Bordeaux, Gewürztraminer, and California Zinfandel, have such a distinctive bouquet that smelling the wine actually provides a clearer first impression of the wine's style than does tasting it.

I took the opportunity to ask Drs. Bartoshuk and Cain whether men or women are better tasters. This question has intrigued sensory psychologists over the years, but there is no evidence that either sex has greater absolute sensitivity to taste and smell. The most recent experiments, carried out in Holland, reinforced this conclusion.

Dr. Cain, however, has been carrying out some unusual experiments with odor identification and has obtained some fascinating results. The subjects were blindfolded and asked to identify 80 different odors, including popcorn, clay, cigarette butts, soy sauce, tuna fish, coffee, ketchup, apple, cough syrup, bourbon, soap, ammonia, and mustard. Dr. Cain discovered that some odors are correctly identified by virtually everyone—these include chocolate, cinnamon, leather, potato chips, Juicy Fruit gum, and mothballs. Other odors were less readily identified, and when he compared the test results of a dozen men and a dozen women, he discovered that the women had a significantly higher score.

"Based on my experiments," said Dr. Cain, "it's clear that women have a better odor vocabulary and sensory identification. They grow up with greater functional experience of smells—food, spices, cosmetics, perfumes—and are therefore able to put a name to a smell much more accurately than men are."

As a matter of fact, I recall being told by a man concerned with quality control for a large distiller that when he was a trainee, there was a woman in the group who was con-

Illustrated by Tim Lewis

sistently able to isolate and name the odor components of the whiskey samples that the group was asked to analyze. This ability is cognitive rather than sensory—it's the ability to identify the smell rather than to smell it better—and, with training, the rest of the group caught up with her. Similarly, Dr. Cain feels that he could train any group to correctly identify all of the 80 odors in two weeks.

What this means to a wine drinker is that learning to taste is a cognitive, not sensory, task. Experience will enable anyone to develop a vocabulary to analyze and describe the separate components of smell and taste present in a glass of wine.

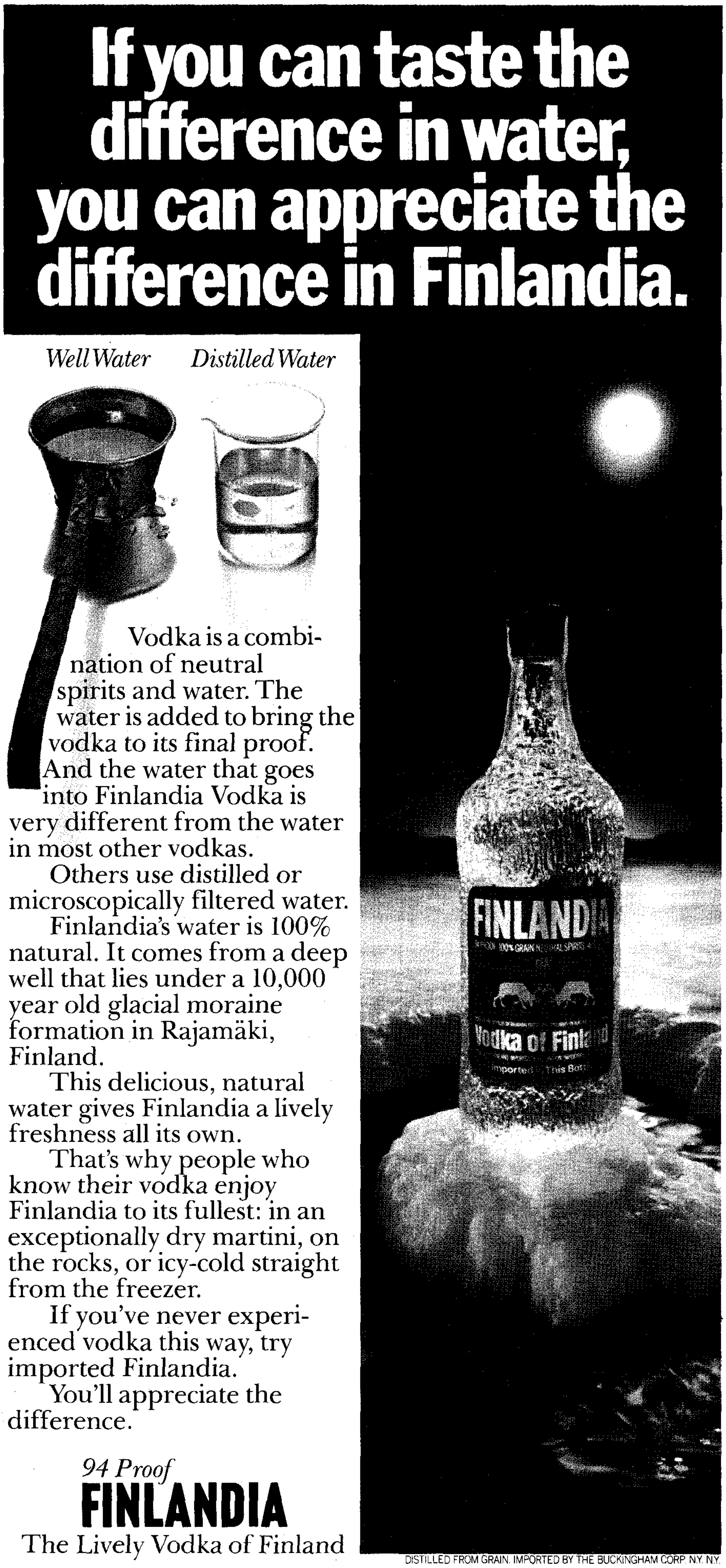
I also asked about the effects of smoking on taste and was told that existing studies indicate that smokers are no less sensitive to smell and taste than nonsmokers. Dr. Bartoshuk also commented on the effects of certain foods on taste. Artichokes, for example, affect the taste buds of many women and some men and make anything tasted within five minutes seem slightly sweeter. Chocolate is a poor companion for wine because it is so fatty that it blocks the taste buds and makes even a sweet wine difficult to taste.

I had always assumed that the vinegar in salad dressing had the effect of bringing out the acid in wine. On the contrary: The strong acidity of vinegar suppresses the lesser acidity of wine and makes it taste *less* acid. A well-balanced wine will taste slightly flat or dull with salad, and an acidic wine will, in fact, taste better. What's more, using lemon juice instead of vinegar to make the dressing is not an ideal solution, as many wine buffs believe. It has the same sort of effect on wine as does vinegar.

The one area where these two experts were unable to help me concerned the effect of temperature on taste, which is of particular interest to wine drinkers. My own impression is that a white wine loses some of its refreshing acidity if it's served warm, that a tannic red wine becomes noticeably bitter if it's chilled, and that the colder a sweet wine is, the less sweet it tastes. There is very little research available on this subject, but Dr. Bartoshuk hopes to devote some time to this question, which may provide me with the opportunity to visit the Pierce Foundation again.

Best-Selling Imports

Many major retailers pride themselves on a selection of 500 or more imported wines, and even a small liquor store displays 50 or 60 labels



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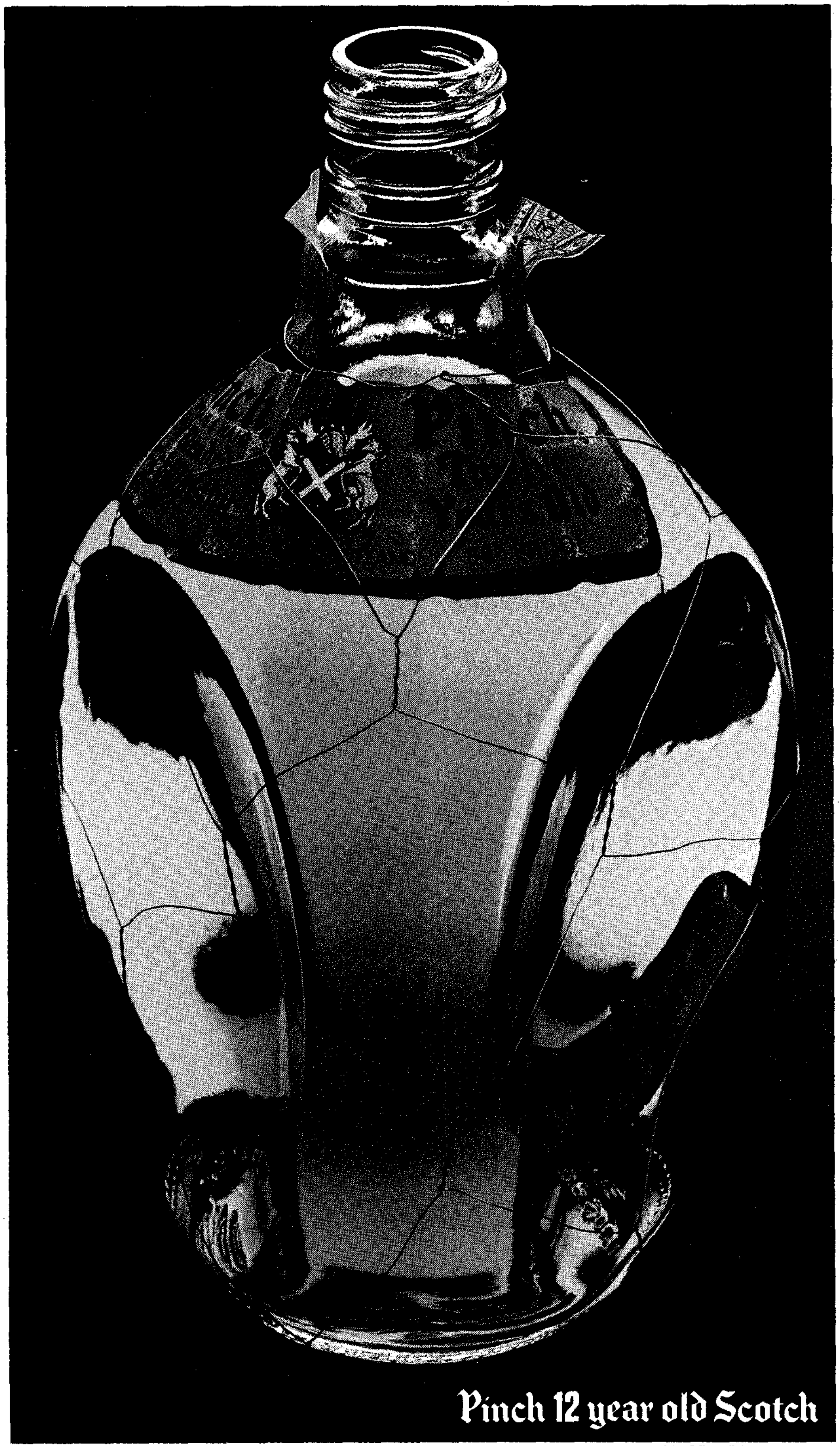


86 PROOF BLENDED SCOTCH WHISKY – RENFIELD IMPORTERS, LTD., N.Y.

of imported wines on its shelves. It may come as a surprise, then, to learn that imported table wines (that excludes sparkling wines, fortified wines such as sherry and port, and flavored wines such as vermouth) represent only 23 percent of all the table wines consumed in this country. Even more surprisingly, ten brands account for almost half of this volume.

The 1978 edition of *The American Wine Market Review and Forecast* about to be published by "Impact," a wine-and-spirits-industry newsletter, lists 1977's top ten brands as follows (along with number of cases, country of origin, and New York retail price per bottle): Riunite (2,900,000, Italy, $2.69), Mateus (1,425,000, Portugal, $3.89), Giacobazzi (1,350,000, Italy, $2.89), Yago Sant'gria (1,326,000, Spain, $2.29), Bolla (1,018,000, Italy, $3.99), Blue Nun Liebfraumilch (990,000, Germany, $4.29), Lancer's (750,000, Portugal, $4.29), Cella (725,000, Italy, $2.59), Folonari (620,000, Italy, $3.99 for 67 ounces), Real Sangria (310,000, Spain, $2.29 for 33 ounces).

These are all brands with a single label or, at most, three. Bolla and Folonari, for example, market Soave Valpolicella and Bardolino; Cella ships a variety of Italian wines, but Lambrusco accounts for almost all of its sales.

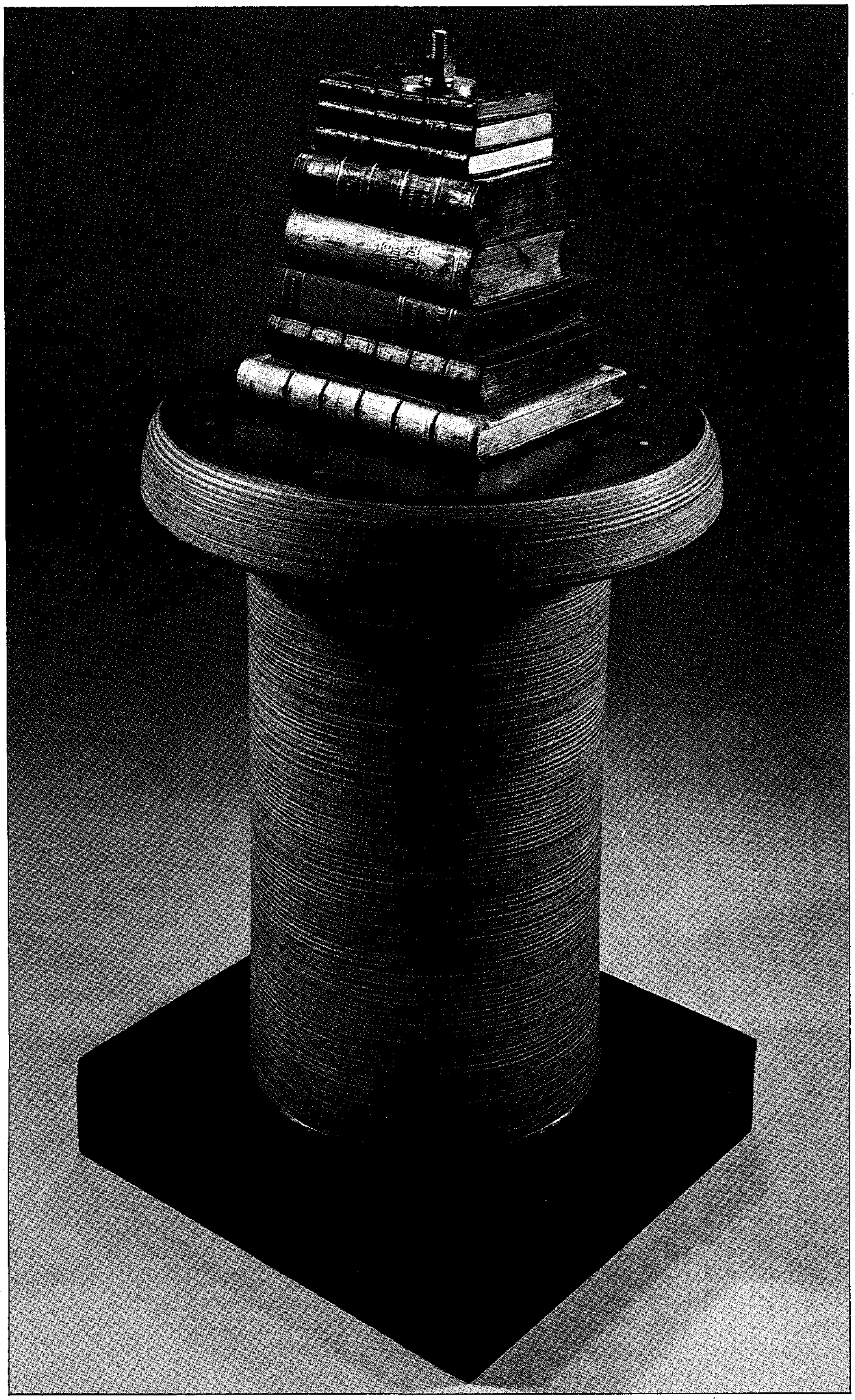
According to Marvin R. Shanken, editor and publisher of "Impact," the top ten brands represent $400 million in consumer sales. "It's readily apparent," he adds, "that the consumer is responding to heavily advertised, widely distributed brands in the $2-to-$4 range." In many instances, a country's best-selling brands account for most of its table-wine exports. For example, Lambrusco now makes up 60 percent of all the Italian wines imported here, and Riunite, Giacobazzi, and Cella account for nearly 90 percent of all Lambrusco sales. Mateus and Lancer's represent 90 percent of Portuguese imports, and Yago and Real make up 85 percent of Spanish imports. Surprisingly, there are no French wines among the top ten. The best-selling French brand, Mouton-Cadet from Bordeaux, is listed at 240,000 cases.

"If you look at the top ten imported table-wine brands," says Shanken, "you see that with the exception of Bolla and Folonari, all of them have at least a touch of sweetness. What's more, all of the best-sellers, even such red wines as Lambrusco and sangría, are likely to be served chilled or on the rocks. It seems that the taste preference of the average American consumer is still in transition from soda pop to dry table wines." ▬

Art/John Ashbery

FABERGE OF FUNK

"...The madness of the world as H. C. Westermann sees it and the madness of his own obsessive craftsmanship fuse in his works..."



Coffee-table items: *H. C. Westermann's* Westermann's Table *(1966); laminated Douglas-fir plywood, leather-bound books, and steel; 51 by 30 by 30 inches; at the Whitney.*

A summer visitor to New York with little time and a desire to catch a quick time-capsule glimpse of recent developments in American art could do no better than visit the Whitney, which is jumping with exhibitions.

The Saul Steinberg show, a brilliant compendium of the ways we Americans appear to each other, might be a good place to start; it continues through July 9. "American Art From 1950 to the Present," on the fourth floor, is a show of about 60 paintings and sculptures, some not previously exhibited, from the museum's permanent collection (through September 12). On June 16, Sol LeWitt's *Four-Part Drawing of Lines to Points on a Grid* will be installed on all four walls of the lobby gallery and remain there till July 23. Finally, a show of about 60 sculptures and 20 watercolors by **H. C. Westermann** offers an extensive view of this fascinating, hard-to-classify artist, who emerges as a sort of homegrown Duchamp, with W. C. Fields, William Burroughs, and Buz Sawyer lurking somewhere in his family tree.

Judging from his biography and the accompanying photographs in the catalog, Westermann grew up as a normal rambunctious kid in Los Angeles, where he was born in 1922. Then, as a marine during World War II, he spent two and a half years at sea, much of it aboard the USS *Enterprise*. Strapped to his anti-aircraft-gun station at the stern of the ship, he witnessed a number of kamikaze attacks, one of which hit the bow and killed scores of his shipmates. Thus traumatized, he returned to images of war and destruction when he took up art a number of years later, and the "death ships," dive-bombers, and shark's fins protruding above the surface of calm waters still recur.

They may seem out of place in what would otherwise be a collection of beautifully crafted and witty surreal objects. And it is true that his art is torn between contradictory urges toward political statements and toward neo-Dada flippancy. Yet without this schizoid skewing at its very core, the work would undoubtedly be less disturbing and less impressive than it is.

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> "... H. C. Westermann didn't begin to work seriously until about the age of 30 ..."

The shark's fins are red herrings at first, but through reiteration they do eventually become part of the drama.

Although he had sketched on board ship as early as 1946, Westermann didn't begin to work seriously until about the age of 30, when he was living in Chicago and studying at the Art Institute on the G.I. Bill. He exhibited with the "Chicago school," a loose-knit and uneven group of figurative artists, some with satirical or polemical axes to grind, who were seen by some critics as an alternative to the then dominant Abstract Expressionist school of New York. Centered in the Allan Frumkin Gallery in Chicago, the group included such painters as Leon Golub, Robert Barnes, June Leaf, Irving Petlin, and Seymour Rosofsky; they were much admired at home and in Europe (where I first encountered Westermann's work in 1962, in a show called "Eight Chicago Artists" in Paris).

Westermann's particular brand of eccentricity continues to be associated with Chicago (though he has lived in Connecticut since 1961); it has had repercussions on the work of the "Hairy Who" group, particularly the gifted Jim Nutt. He is also an ancestor figure for William T. Wiley and other "Funk" artists of the San Francisco Bay Area.

Yet, however influential it may be, his work remains inimitable and largely unimitated. One reason is the virtuoso craftsmanship, particularly in woodworking, of which he alone has the secret. As *objets*, beautifully fashioned out of rare materials with the devotion of a highly dedicated artisan, the works are dazzling. And again, this aspect of their beauty seems curiously (but, in the end, meaningfully) at odds with their ideological thrust. One frequently has the sensation of peeking into a Fabergé egg and coming eyeball to eyeball with a scorpion.

One example of the coexistence of nihilism and fine craftsmanship is his famous *Antimobile* (1966), from the Whitney's permanent collection: a ship's wheel built up out of layer on layer of Douglas fir, laminated and lacquered to a high gloss. A teardrop-shaped irregularity in the circumference of the wheel would seem to render it useless for steering, despite the prodigal amounts of handcrafting and calculation involved. It stands superb and useless, a *machine célibataire* worthy of Duchamp. *Westermann's Table* (also 1966) is a laminated stand with a stack of books (including the Bible, *Statutes of Connecticut*, and something called *Museum of Antiquity*) bolted to it. Everything is in place and unusable.

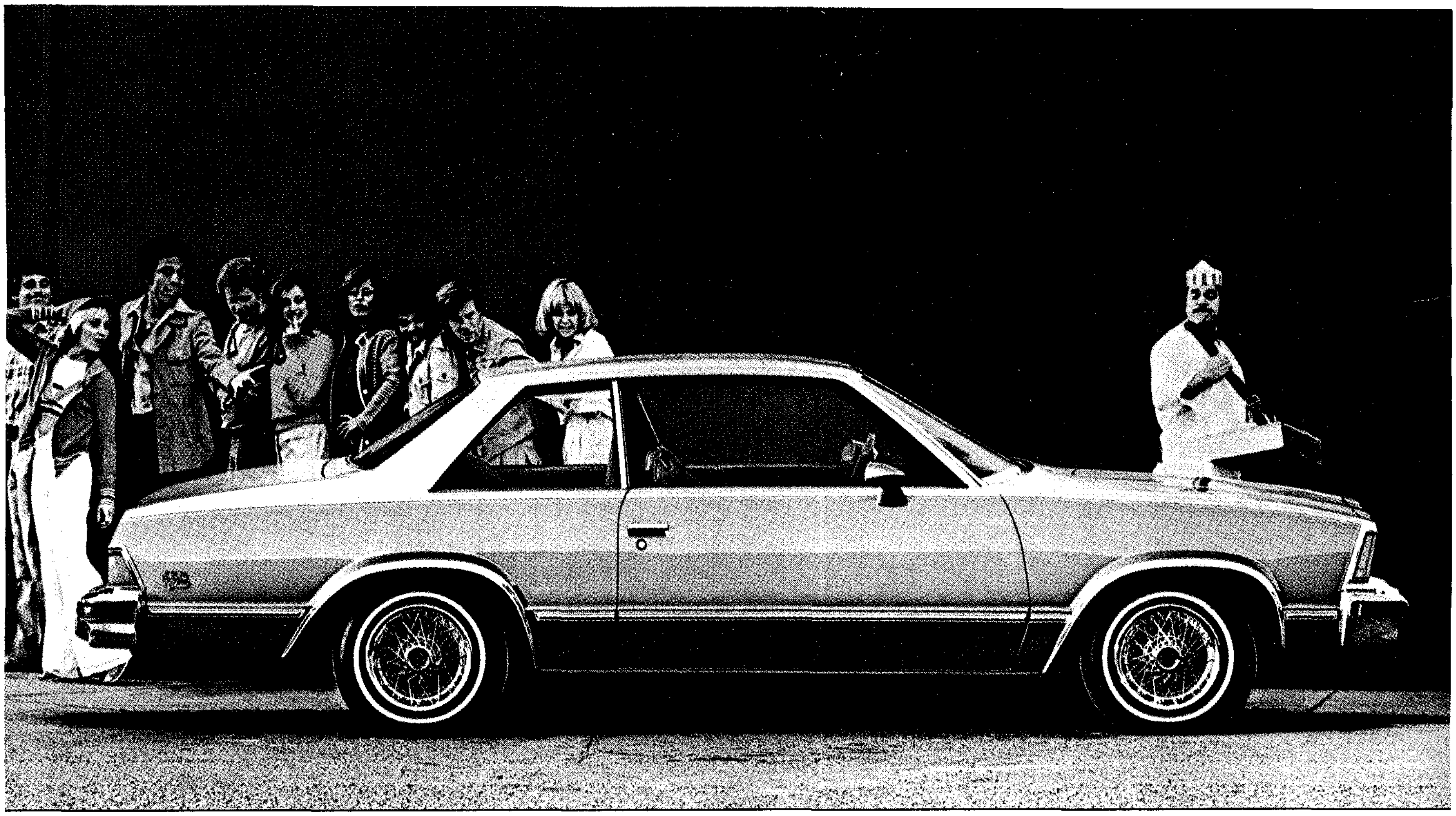
Similar care has been lavished on *Snake House*, a bird's-eye-maple hutch which fortunately has no opening of any kind, though on second thought this is less than reassuring (those snakes must be getting pretty mad in there). Another lovely monument to absurdist cabinetmaking is *Imitation Knotty Pine*, a rhomboidal pine box with inlaid pine knots, which says a lot about human vanity. (What, no blemishes? Then we'll have to import some.)

Most memorable of all, perhaps, are the house constructions from the late 1950s, particularly *Mad House* and *Burning House*. Here the madness of the world as Westermann sees it and the madness of his own obsessive craftsmanship fuse in works that are miniature temples to mid-twentieth-century civilization and worthy of being placed in its tomb when it comes time to seal it.

In her catalog text, Barbara Haskell points out that Westermann's work exists apart from the mainstream of contemporary art: "a loner with a unique sensibility . . . a true individual whose art has never been motivated by formal or theoretical ideologies."

What this mainstream might be is a question that is partly answered by the Whitney's show of **American Art From 1950 to the Present.** Not surprisingly, the stream is jammed with *bateaux ivres* as eccentric as Westermann's death ships: for example, Jackie Winsor's totemlike construction of wood and hemp, or Christopher Wilmarth's *Street Leaf # 3*, a handsome enigma of bronze and glass.

And of course the mainstream always looks eccentric at first, though it is difficult to remember now the bizarre sensation caused by Frank Stella's early black paintings (one, the 1959 *Die Fahne Hoch*, is included here), by Twombly's meandering but purposeful scribbles, by Rauschenberg's shocking but satisfying concatenations, by Brice Marden's strangely painterly monochrome canvases. Other examples from artists as diverse as O'Keeffe, Fairfield Porter, Joan Mitchell, Motherwell, Newman, Nevelson, Morris Louis, and Jan Muller, to name a few, further reveal the mainstream of recent American art as a place of conflicting and cross-fertilizing currents and an exciting place to be afloat. ■



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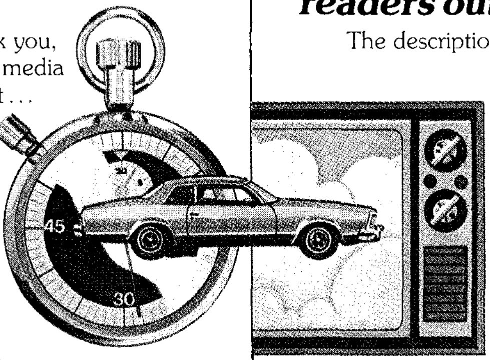

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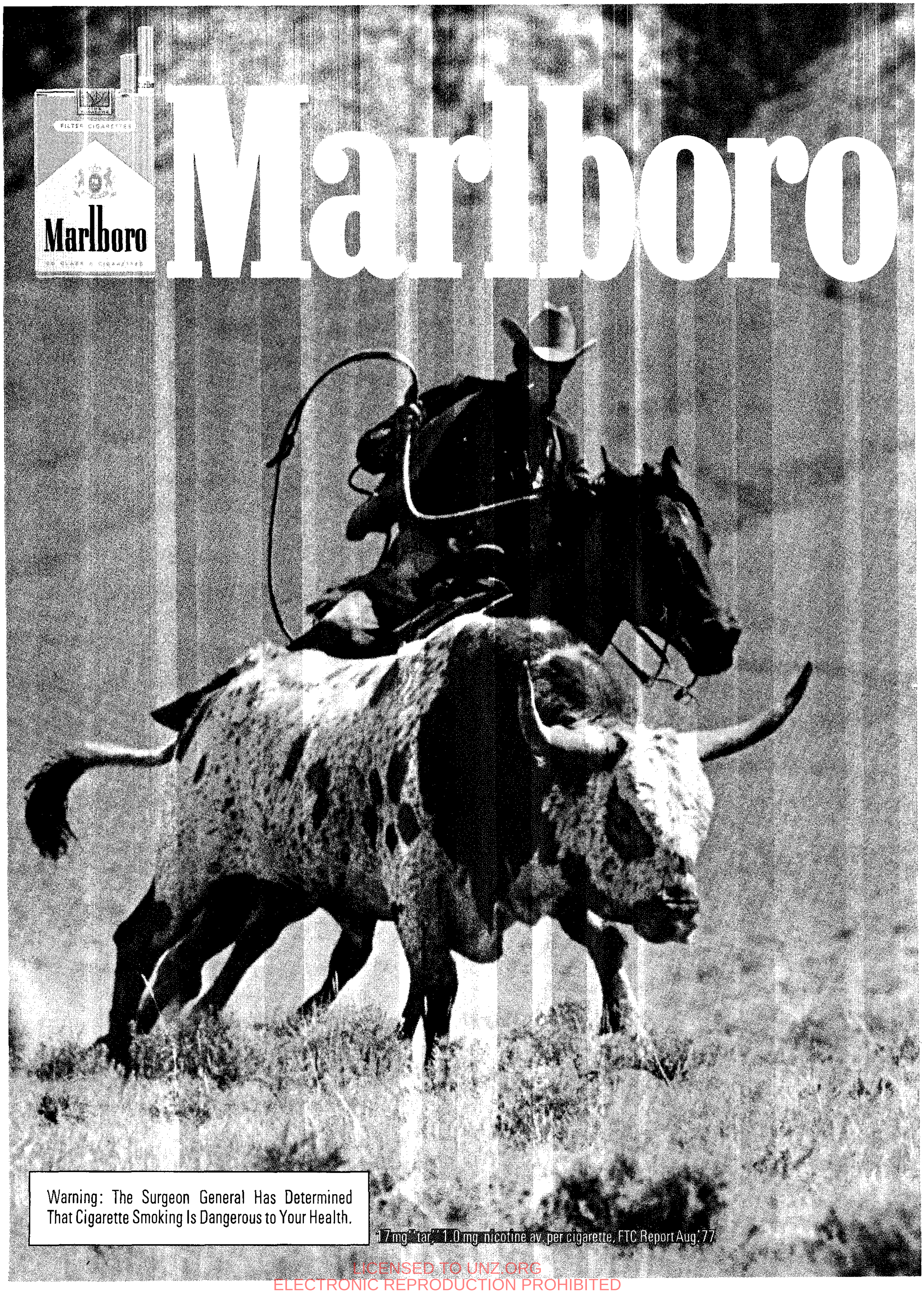
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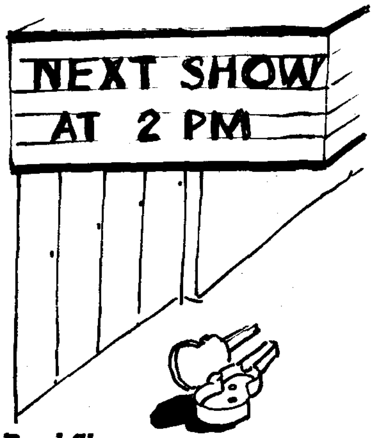
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



Road Shows

Some of New York's street performers get more exposure than others, from the press as well as from the sidewalks they choose as their stage. But in a new 72-page directory compiled by Wickham Boyle (director of special projects for the Department of Cultural Affairs), they get equal time. Boyle tells who they are, what they play or juggle, where they usually hang out, and how to reach them.

ON THE STREETS: A GUIDE TO NEW YORK CITY'S BUSKERS/*By Wickham Boyle/$3/Department of Cultural Affairs/830 Fifth Avenue, at 64th*

Architexture

No Santa Claus, no tooth fairy, no Godot was ever awaited so breathlessly as was the new, revised, and much delayed second edition of the *AIA Guide to New York City*. It is here. And while it is still difficult as a reference source, it is still splendid for walking tours.

AIA GUIDE TO NEW YORK CITY
By Norval White and Elliot Willensky
Macmillan/$9.95 and $14.95

The Trees for the Forest

Alan Sonfist, Alan Sonfist. How does his garden grow? Much as it probably grew 300 years ago, thank you. This environmental artist, who as a child found magic in the Hemlock Forest near his home in the Bronx, recently took a plot of land at Houston Street and LaGuardia Place. He then reconstructed the elevations and replanted the plants indigenous to the site in the sixteenth century. His research—consisting mainly of leaves, pine cones, and photographed trees from some forests in New Jersey and upstate New York that today are still typical of pre-Colonial forests—is now an exhibit celebrating the balance of art, nature, and history.

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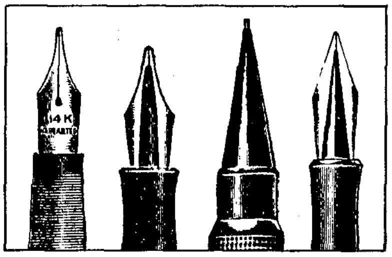

Pen Arcade

Arthur Brown is an art-supply store that deals with actual artists. It is also an art-supply store that deals with actual writers—the sort who write with pens. A new catalog is out, touting the zillions of Parkers and Pelikans, Montblancs and Osmiroids, Staedtlers and Dunhills, Lamys and Garlands, Auroras and Duponts, etc., in the store's "International Pen Shop."

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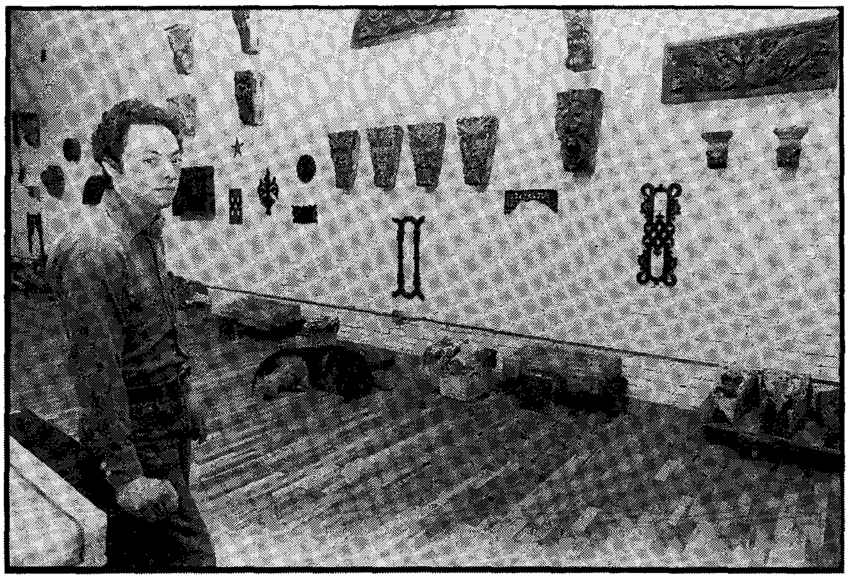

Have I Got a Gargoyle for You

The gargoyles and other architectural decorations that have been hustled by various dealers about town during the past few years were, it turns out, discovered, dismantled, and consigned by Len Schechter (above), one of New York's first demo thieves. Schechter recently recalled his treasures; it was time to open his own store. And what a store it is! A sumptuous space in SoHo, with respectful room for all the cast-iron column capitals, wrought-iron gates, terra-cotta keystones, iron stoves, bronze-and-iron streetlamps, marble angels, stained-glass windows, green-marble balustrades, etc., he buys (he went straight years ago) from all the wreckers who know him and love him and tell him what's coming down next. So Schechter, his best friend Herschel the German shepherd, and his former English-muffin truck spend most of their time rushing from demo site to demo site, trying to beat the bulldozers . . . and the competition (especially the notorious eighteen-year-old who has managed to strip, single-handedly, much of the Lower East Side). Oh, how we love what Schechter is selling! But oh, how we'd love to see what he is not.

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Music / Alan Rich

SCHUBERT, STILL UNFINISHED

"...Even in this anniversary year, some major masterpieces are unscheduled. Where is the Seventh Symphony, or the Grand Duo?..."

Subscribers to Lincoln Center's Chamber Music Society concerts have just voted the *Trout* Quintet their favorite piece of chamber music. That's hardly news; show me the man who, after the first eight bars of the *Trout*, would *not* vote it his favorite piece of chamber music, and I'll show you the walking dead. The news is that, of the first ten pieces in the Chamber Music Society's poll, two others were also by Schubert: the C major String Quintet and the *Death and the Maiden* Quartet; several other works, including the Octet and the B-flat major Trio, drew heavy votes. Schubert has arrived.

There has never been a time, of course, when the "accessible" Schubert has been very far out of favor. Everybody knows, and always has, how marvelous the songs are, and what perfectly formed jewels can be found among the smaller piano pieces. And, even though it took the "Unfinished" Symphony 43 years to find its first audience after Schubert laid it aside, its blazing popularity since that 1865 premiere has far outweighed its previous neglect. Yet, the major Schubert—the creator of three late string quartets, half a dozen mature piano sonatas, reams of choral music and other reams of something resembling opera, large-scale works for piano duet, not to mention symphonies, and everything of striking originality—has been slow of discovery.

Much of this music has until recently been neglected, and we have also been fed a great deal of misinformation by writers who should have known better. Alfred Einstein, whose Mozart biography has become, deservedly, a standard reference work, also brought out one on Schubert (Oxford, 1951). It was so full of erroneous analysis of the way Schubert operated with large-scale instrumental forms, all aimed at proving that he knew next to nothing about structure and organization, that I determined to write my master's thesis on the same subject. And, reading back recently through *that* piece of academic turgidity, I found plenty of mistakes of my own.

The current success of Schubert's large-scale works is, I think, due to the fact that now, for a rare instance in history, it is possible to be a successful musician and still use your brains. The greatest of the Schubert piano sonatas—the last three, all composed in 1828, the year of his death; the G major of 1826; and the D major of 1825—take nearly an hour each to perform, with all repeats. Rush a tempo, leave out a crucial repeat, and the music loses all its tension and seems to take twice as long. Schubert did, once in a while, have some trouble with large forms; the sheer lyric power of his ideas often defeated his efforts to develop material, or to lead it somewhere else. He solved this problem, for the most part, by leaving his material free to wander, at its own leisurely pace, into remote and exotic harmonic regions, often arrived at by wild lurches into the middle of next week.

The performer who plays this music, therefore, must indulge Schubert at Schubert's pace, while still maintaining his own clear vision of where the music eventually is to go. He must make the music his own, yet he must not intrude. If you want to hear a perfect example of how a fabulous pianist can play a great Schubert work with excitement that is completely wedded to the music itself, get Vladimir Ashkenazy's record (London 6820) of the G major Sonata. If you want to hear Schubert played in exactly the wrong manner, with the personality of the performer used to crush the expressive power of the music, and with tempos so rash that the music seems not to move at all, try the C major Quintet in the version with Jascha Heifetz as first violinist (RCA LSC-2737).

In this anniversary year we are getting lots of Schubert. Zubin Mehta has programmed "all" the symphonies (I'll explain the quotes around that "all" in a moment); Fischer-Dieskau gave his three memorable song recitals earlier this year; this week, Carnegie Hall has a five-night "Schubert Fest" under Sergiu Comissiona's direction. The Carnegie programs are rich and varied: again, "all" the symphonies, one of the earlier masses, chamber music, piano music, two of the remarkable, big piano duets, and the marvelous song with horn obbligato, "Auf dem Strom," properly done for once with a tenor (John Aler) instead of the usual soprano. With pre-concert and post-concert programs, each of the five Carnegie nights runs four hours. Schubert, as I was saying, needs time.

In looking over the plans for this Schubert year—the Carnegie series, the liberal sampling listed for the upcoming "Mostly Mozart" concerts, the Philharmonic, and the Chamber Music Society's tenth-anniversary (mazel tov) prospectus—there are some major Schubert works that I *don't* see, works that I think are of great importance in assessing his stature as a composer and in tracing the growth of his mastery in his cruelly foreshortened lifetime. Until these works join the growing list of large-scale scores that have recently gained popularity, Schubert remains unfinished.

One is the Symphony No. 7. Schubert, as everybody who reads record jackets knows, composed eight symphonies; they are numbered 1, 2, 3, 4, 5, 6, 8, and 9, okay? Nokay; there *is* a No. 7, and it is an excellent work. It is in the key of E major, and its number in the Deutsch thematic cata-

Illustrated by Jeffrey Ingram Stone

log is 729. The work dates from 1821, which puts it, chronologically at least, as a bridge between the Sixth of 1818, the last of the classic-oriented works, and the ravishing, prophetic "Unfinished" of 1822. The manuscript is at London's Royal College of Music; it contains four movements, with melodic material written out in every bar, most of the harmony sketched in, and a slow introduction completed and fully orchestrated. As early as 1883, an English composer and conductor named John Francis Barnett completed the work and performed it in London. A later orchestration, made by Felix Weingartner, was published by Universal in 1934; this was once recorded (Vanguard 427, long out of print).

Granting that the Weingartner orchestration tends to be somewhat heavy-footed, this unknown symphony is a work of extraordinary beauty. It stands as a bridge in Schubert's symphonic *oeuvre* in more ways than merely chronological; the divinely beautiful slow movement slips off into a reverie very much like what we encounter in the "Unfinished." The finale is full of daring harmonic leaps that foreshadow the great adventures in the last movement of the Ninth.

Then there is the last of the string quartets, No. 15 in G major. Schwann lists no up-to-date recording, although there was once a superb stereo performance by the Juilliard Quartet (Epic BC-1260). This is a big, dramatic work of extraordinary power; hearing it unidentified, one could easily place it much later in the nineteenth century than 1826. Its first two movements are built out of a purposeful plan to make the harmony obscure and cloudy. In the first movement, major and minor chords seem gripped in a struggle for dominance; the very opening measures—a G major chord swelling out to G minor—state the conflict, and when this passage returns in the recapitulation, softened to a whisper and with the major-minor order reversed, you feel your hair roots tingle. The slow movement is no less harrowing, its chill, lamenting melody punctuated by sudden outbursts and wild shrieks into "wrong" key areas. The work is long, difficult to hear, and murderous to perform. No understanding of Schubert is complete without it.

Finally, I want to mention the greatest, and broadest, of the piano duets, the Grand Duo in C major of 1824. Again, this is a big piece of exceptional difficulty. Donald Tovey, in one of his few misguided moments, found the expanse of the work, and the richness of its piano scoring, impossible to accept on its own. It's really a symphony, Tovey proclaimed, and as evidence dredged up a foolish and wrongheaded transcription for orchestra by Joseph Joachim, about which he wrote in post-facto ecstasy in volume one of the *Essays in Musical Analysis.*

By my lights, the work is not only an original conception for piano duet, but also one of the most gorgeously scored piano works in existence. Listen for the marvelous way the second pianist introduces most of the lyric material in the rich, "baritone" register of the piano. The work is full of outside influences; one can picture Schubert at work on the slow movement with the larghetto of the Beethoven Second rolling around in his head. Not a ripoff, but a tribute, and a score full of its own original glory. There is a decent recording (Alfred Brendel and Evelyn Crochet, Turnabout 34516) and an even better one (Arthur Gold and Robert Fizdale, Columbia MS-6317), now discontinued. Where is this Grand Duo when we need it, in this year of rediscovering Schubert? ■

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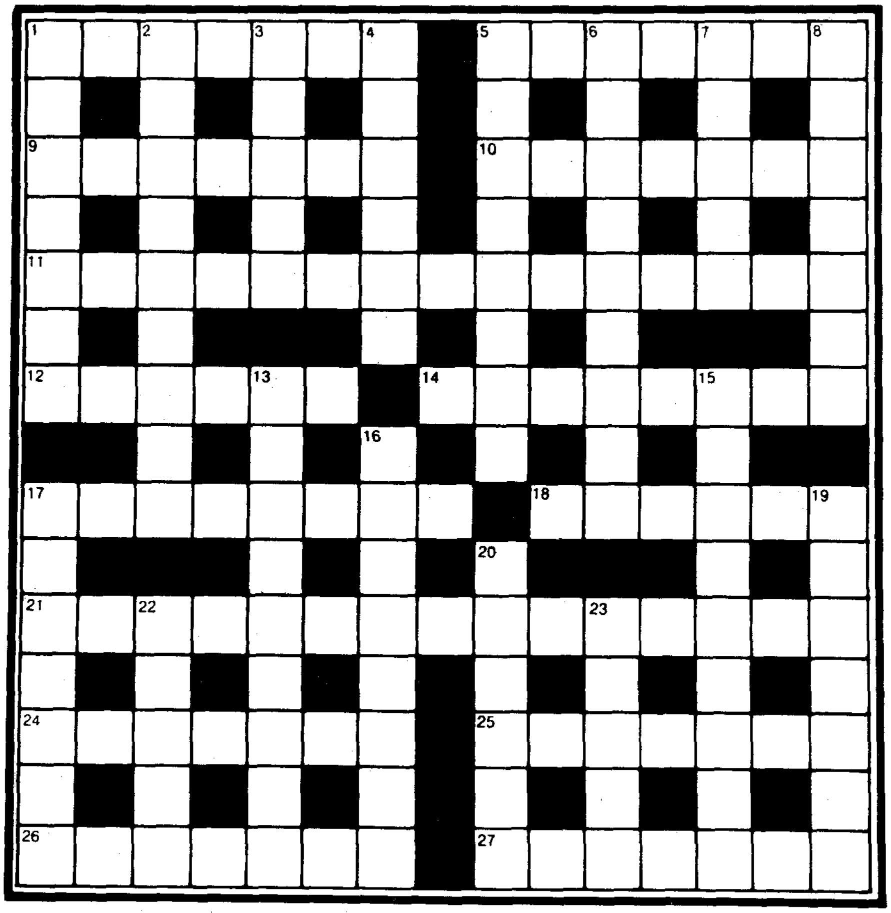
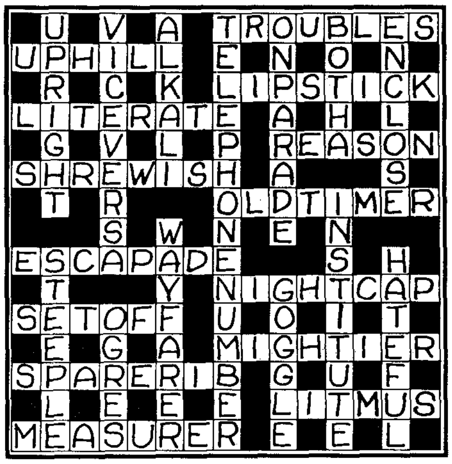
FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:



Clues

ACROSS

1 A singer multiplied? (7)

5 Breakfast foods going on and on? (7)

9 Observing second bit of sherry inside trifle. (7)

10 Sweet for the senior academician to receive a short letter. (7)

11 First in high season is missing perhaps. What's the catch? (5, 3, 7)

12 Suit for gardeners? (6)

14 Jack's fancy for food. (4,4)

17 Big fellow lying, perhaps, but graciously. (8)

18 Heady place of worship? (6)

21 Putting the top on the evening with a drink? (6, 1, 8)

24 Affect the mind with the reporter's declaration? (7)

25 Straying cattle I found in the window! (7)

26 Made a conjecture to get us edges all over the place. (7)

27 Intends to put down the plans. (7)

DOWN

1 A number of workers in paying occupation? (7)

2 Treat hospitably in harbour. (9)

3 The French hit out in Scotland. (5)

4 Road-worker in Australia? (6)

5 To face up to change is so much part of life in England. (3, 2, 3)

6 Carmen's instinct for survival? (4, 5)

7 A small politician has one excuse for failure. (5)

8 Handy gift for the magician? (7)

13 Produces sex in several quarters. (9)

15 Looking forward to a young arrival! (9)

16 Got rid of the dirt and made a scene, lad! (8)

17 Taking a chance with a book? (7)

19 State with haste especially. (7)

20 Designated bird was in the van. (6)

22 Part of Anfield I discovered abroad by the hill! (5)

23 Has no feelings of love as the variety emerges. (5)

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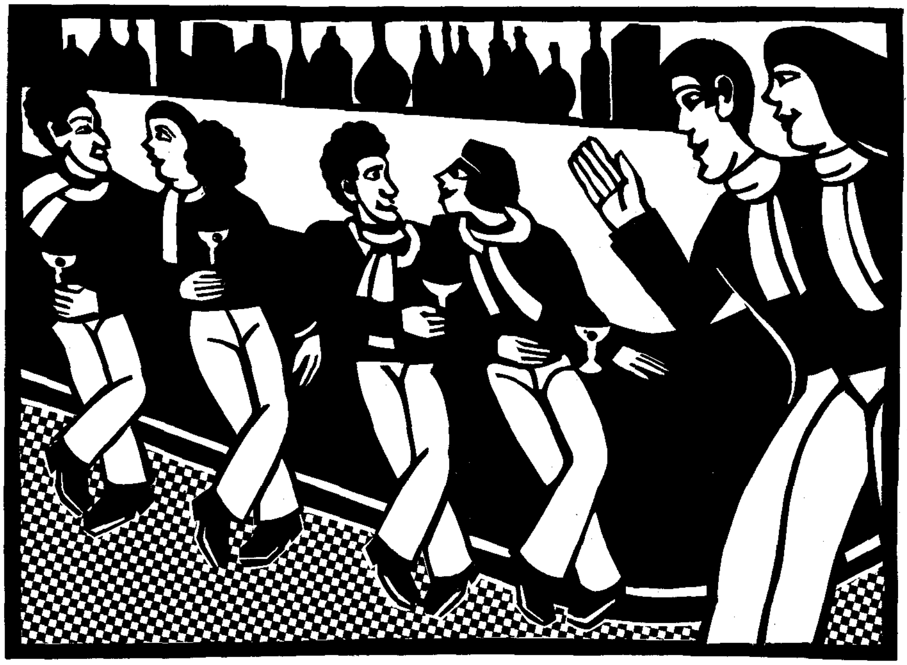
THE UPPER EAST SIDE STRIKES AGAIN

"...Unlike many restaurant-saloons, Hoexter's Market could make it as a restaurant even without its peripheral attractions..."



There can be no winner in the contest between Hoexter's Market and Woods, two recent arrivals on the East Side scene. It is a personal issue. Do you like your eggs fried in bacon grease? Or soft-boiled?

Of the restaurant-saloons that are strung along the avenues of New York's East Side, **Hoexter's Market,** on Third near 82nd Street, serves the most-honest food. At the famous eateries of the drinking man's world—P. J. Clarke's, Mortimer's, Elaine's, et al.—it is a sensible caution to know your way around the menu, for being in those places is all that being in those places is about, eating in them a rite without a prayer. But Hoexter's could make it as a restaurant even without its peripheral attractions—which are, by the way, that it is a singles bar for the well brought up; that gossip-column luminaries have been spotted alive in the place; and that sometime after midnight, at an unfixed hour, the joint goes mildly disco: Tables are moved to form a clearing in the dining room; a crowd of lusty youths, who have been waiting eagerly at the barrier, are finally let through to their plot of ground; and there is much stand-up writhing to the beat of recorded noise.

The odd name of this place derives from a well-regarded butcher shop which is now on Lexington Avenue, but which used to be next door to these premises. There is a fiduciary connection between the restaurant and the meat market, which probably accounts for the high quality of this establishment's steaks and chops. But the butcher boys never had to lock their front door and let customers in at a trickle to keep the crowd within Fire Department limits.

Hoexter's is stripped, sleek, and dramatically lighted. Its front room has a long, black bar, a row of dim factory lights hanging over it, an old, ornate saloon mirror of cut glass behind it. Here, today's just-of-out-college highly paid drop their salaries on costly drinks for the privilege of lining up company for the evening. (Recent movements notwithstanding, there is batting of shy female eyelids, flashing of suave male leers, the latter often indistinguishable from nervous grins.) At the bar, couples wait for tables (the house does not accept reservations for deuces), he often in an open-necked shirt under his business suit with vest, she with a four-in-hand over her illustrated T-shirt. The Hoexter's raiment extends from tweeds to silks, denim to parachute cloth. Makeup and bras are scarce; facial hair has mostly been shaved away to reveal the tight skin of rosy young jaws. There are beards and paint jobs, to be sure, but they are intended to conceal the effects, on certain maturer customers, of the very kinds of lives these boys and girls are undertaking.

In the rear of the store, four short rows of white-linened tables are the dining room. Under the stamped-tin ceiling, walls of rosy brick are hung with angular art. (From a key table at the back, there is a panoramic view of the gentlemen's facilities whenever a gentleman swings the door—more of the rosy brick, porcelain fixtures mounted thereon.) Little is made of the butcher theme beyond the long white aprons and white shirt-sleeves of the polite and efficient waiters who patrol the place. They make as many trips to the bar as to the kitchen, for this is a convivial, drinking crowd. The conversation is not about politics.

Nor is it about food, which is a pity, for most of that is swell, not the least of it the $20-per-ounce caviar—silver, oceanic, sweet, and cold, served with minced eggs and sharp onions, lemon and toast, and, unaccountably, a shot of egregious, raw-tasting Chinese vodka (though the waiters will slip you a shot of something better if there is a brand you prefer). At roughly one seventh the price, you may start with smoked chicken breast, the moist white meat and skin deeply imbued with the flavor of woodsmoke and served with a sharp sauce of horseradish and thick cream. Pâté Hoexter is, in fact, two pâtés, one nutted and fatted, the other spicy, sharp, and porky, both served at room temperature, so their flavors are strong. Neither is elegant food, but they are satisfying. For a mere 65 cents apiece you may order any number of sweet and tangy oysters on the half shell, fresh as the surf; for a flat $4 you get six of them as oysters Unger, artfully baked with bread crumbs, oil,

Illustrated by Jacqueline Chwast

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scallions, and parsley until they are hot but still tender.

You may make a splendid summer dinner of the Hoexter salad, an abundant admixture of that smoked chicken, mahogany-colored slivers of smoked beef, nutlike Gruyère cheese, and chunks of ripe avocado, with tomatoes, greens, and crunchy croutons, all in a light and oily dressing. This is one of the best chef's salads in town. You order steak tartare and you are shown an immense mound of just-ground meat surrounded by onions, anchovies, capers, all the additives that go into this dish; you indicate what you want in, what you want out. Opt for the hot sauce out, for it is insanely fiery. And ask for extra oil, for they make a dry, albeit tasty, mixture.

But your point, you will point out, is broiled red meat. Hoexter's steaks are blackened, bloody, and tender. The rack of lamb is four little chops, in each of them a plump eye of muttony meat, seasoned and oiled bread crumbs along the bones and on the edges of the fat. The grilled veal chop may not be red, but it is in the same spirit—huge, charred, juicy, buttery, served with a lemony hollandaise that is lovely with the pale meat. The establishment essays a few deviations from the standard steakhouse routine—veal piccata; an odd dish of pork and apricots; paillard of beef that is occasionally more stewed than grilled. But the simpler stuff is occasionally great, and these items never are. If steaks and chops are not for you, have the fish of the day—it is fresh, moist, and flaky.

Four-inch-thick apple pie is served, the slivers of fruit piled up like the pages of the Sunday *Times*, cinnamoned and studded with currants, the crust browned and crumbly—terrific pie. Something called a mocha-mousse tart is almost spicy with its bitter-chocolate and strong coffee flavors—the mousse is rich, and it comes on a nutted cracker crust. And there is a lovely lemon sherbet—sweet, creamy, and icy, with a clear citrus perfume. Complete dinners for two, with wine from a broad list, are around $55.

Hoexter's Market, 1442 Third Avenue, near 82nd Street, 472-9322. Dinner, 6:30 p.m. to 12:30 a.m. American Express, Master Charge, Visa.

Woods, on Madison Avenue in the Sixties, is a restaurant for a nice, clean date. Make sure your date is nice and clean and go to this nice, clean place, where everything is nice and clean. Dirt, you understand, they do not have. If anything in this place had a smell, everyone would faint.

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Woods is long and narrow, softly lighted, all beige and natural wood. Beige is this year's color, so the women here, particularly blondes, are invisible.

The menu changes frequently, so that as soon as regular customers have learned which dishes to avoid, new traps are in place. Herewith, a sampling from three bills of fare.

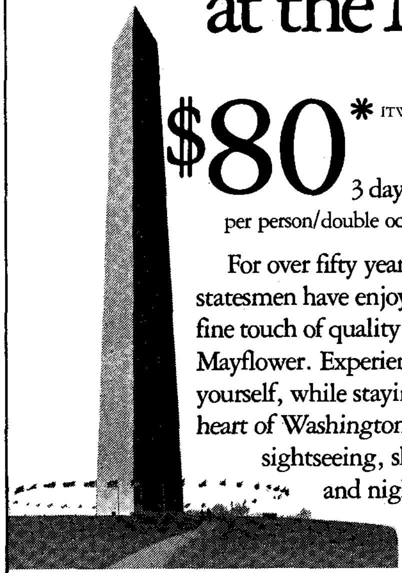
The hors d'oeuvre from the trolley (their word)—such things as mousse of smoked trout and chicken salad—are sandwich spreads raised to a low art. A listed vegetable tart turns out to be a reheated mushroom quiche, but a crab quiche is browned, fluffy, and thick with sweet crabmeat. Some asparagus, happily, are peeled, firm, buttery, and nicely lemoned. But something given as watercress soup does a terrific imitation of blenderized salted peanuts.

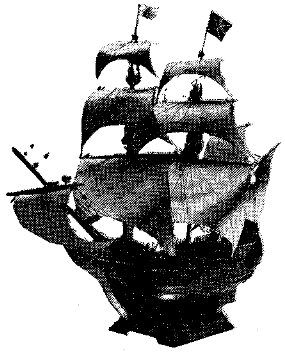
Every trace of character is drained from the fish Woods serves—it can murder halibut, bass, salmon, each in its own pointless preparation. And it can roast lamb so that it is very rare and extremely tough, and serve it with an absurd garnish called mint hollandaise. The winner is steamed liver. Steamed liver, be informed, gives vivid meaning to the words "organ meat." But when the liver is sautéed and served with shallots, it is fine. The vegetable garnishes are fresh, but somehow they are made tough rather than crisp. Kale, cauliflower, green beans, broccoli, carrots—all tough. You probably could not do it if you tried. The herbed roasted potatoes are lovely.

Wonderful desserts: tarts—one time orange, another time strawberry—of ripe, juicy fruit on gentle custard and browned, crumbly crusts; splendid chocolate roulade, with chunks of black chocolate and a layer of mocha cream that is thick and intensely coffee-flavored; rich cheesecake; good Stilton cheese with crisp Granny Smith apples.

Woods is a bloodless restaurant, but its mannerly pretensions have caught on with a very proper crowd, and it is busy. Complete dinners for two, with wine, are around $60, tax and tip included.

Woods, 718 Madison Avenue, near 64th Street, 688-1126. Lunch, 12:15 to 3 p.m.; dinner, 6:45 to 10:45 p.m. Closed Sundays. American Express, Master Charge, Visa. ■





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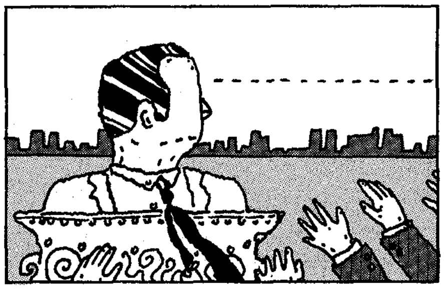
ASSENT FOR 'TRIBUTE'

"...Only a nice man could have written *Tribute*, and to spend a couple of hours in his company is a privilege and a pleasure..."

I am not sure about how good a play **Tribute** is; what I know is that it is extremely clever and likable, which is as unusual a combination in plays as it is in people. But that combination is what we got from Bernard Slade before, in *Same Time, Next Year,* and that is what we get from him this year.

Scottie Templeton has done everything in life from movie writing to public relations. He has also failed at everything, especially at writing, because he was afraid of it. But he has been an enormous success with people—again, presumably, because he was afraid of committing himself to them and decided, instead, to charm them. And so he has become a nonpareil of charm, humor, wit, droll kindnesses—a master of repartee, jokes, anecdotes, lovable disguises (dressing up as a funny chicken) or disrobings (letting his pants drop at crucial moments). Even Maggie, the wife who finally left him because of his womanizing, still loves him; Lou, his present P.R. boss, adores him; Hilary, a former call girl whose only true friend he was, and Sally, a young model and his fellow patient in a hospital—all women, in fact—are ape over him. From his woman physician, he gets house calls, even unsolicited ones!



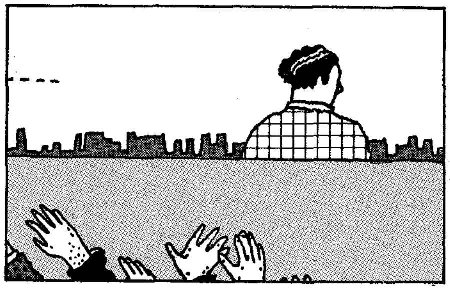
The only person with whom Scottie is a failure is his son, Jud, a desperately earnest young man who has never forgiven his father for making a mess of marriage and paternity. But there, again, Scottie was obviously afraid of too close, too self-revealing a relationship. Now, however, that he finds he has a kind of leukemia that allows him most likely only a few more months of life, he wants his recalcitrant son to stay with him awhile and remember him as a loving father. He also tries to fix Jud up with Sally. And everything, or nearly, goes wrong, of course.

The play switches between two times. There is the present, when those closest to Scottie have rented a theater—the one we are sitting in—to give their stagestruck favorite a marvelous party by way of tribute; they take turns retelling their affectionate, anecdotal memories of him. And there is the past: the events leading up to Scottie's present apotheosis—his last fling with his remarried ex-wife, his clashes with Jud leading up to a great fight and grand reconciliation, and even a sequence of slide projections, being pictures Jud took of his now precious father in the hospital. For it was Jud who finally persuaded him not to die quickly on his feet, but to seek out a longer remission. Past and present come together with Scottie's curtain speech to his assembled friends—us—and his becoming, for the first time in his life, very nearly speechless.

Do you realize what a *coup de théâtre* this is? First of all, Scottie, alias Jack Lemmon, actually addresses us with "You are my friends and you are the greatest audience a man ever had." We have been flattered from the stage before, but not without the star's having to step out of character and start throwing prefabricated kisses at us. Here it is all part of the play: *We* are this man's friends, *we* are giving him this farewell tribute, *we* have somehow become his therapists and earned his moist-eyed gratitude. And here he is, much cleverer and wittier than the rest of us, but it is *our* love that has made him tongue-tied—as inept as we are. O ineffable joy! And then the touching way in which words are restored to him; but I can't give that away.

There is more. *Tribute* is a play about reconciliation between parent and child; who in this Gilead of ours, with more physicians and less balm than ever, does not find uplift in that? A play, moreover, that mixes laughter and tears with almost supernatural skill, always sidestepping ultimate frivolity, always teetering back from the abyss of mawkishness into the happy pratfall of farce. A play that takes the sting out of adultery, divorce, prostitution, failure in business, nonachievement of artistic aspirations, family infighting, and, best of all, death itself! *Tribute* is the most comforting news this side of a cure for cancer.

So whatever a captious critic might say, this *comédie larmoyante* is destined to become a crowd pleaser, and who could begrudge it? For, along with the cleverness, there is something very nice about *Tribute:* You have the happy feeling that the many very genuine witticisms in it are not, as usual, made at the expense of other people. Nobody is made a fool of; nothing is attacked in a scalding, humiliating, irrevocably damaging way. Only a nice man could have written *Tribute,* and to spend a couple of hours in his company is a privilege and a pleasure. What, for me, sets Bernard Slade above a Neil Simon (even if Simon's jokes come a bit faster, and certainly thicker) is that Slade's characters are not interchangeable: They speak, think, jest as themselves, and not as so many indistinguishable mouthpieces of their author. And that is both clever and nice, both imaginative and self-effacing.



Arthur Storch has directed simply and purposefully in William Ritman's less than inspired set, Lowell Detweiler's perfunctory costumes (though the chicken suit is elegant!), and Tharon Musser's efficient lighting. No one in the supporting cast is bad—and Catherine Hicks is very fetching—but only A. Larry Haines as Lou actually transcends his part. Robert Picardo starts Jud on the right note, but is unable to make the character grow in stature. However, there is Jack Lemmon. His Scottie is all anyone could ask for: charming with the right undertones of

Illustrated by Ben Chase

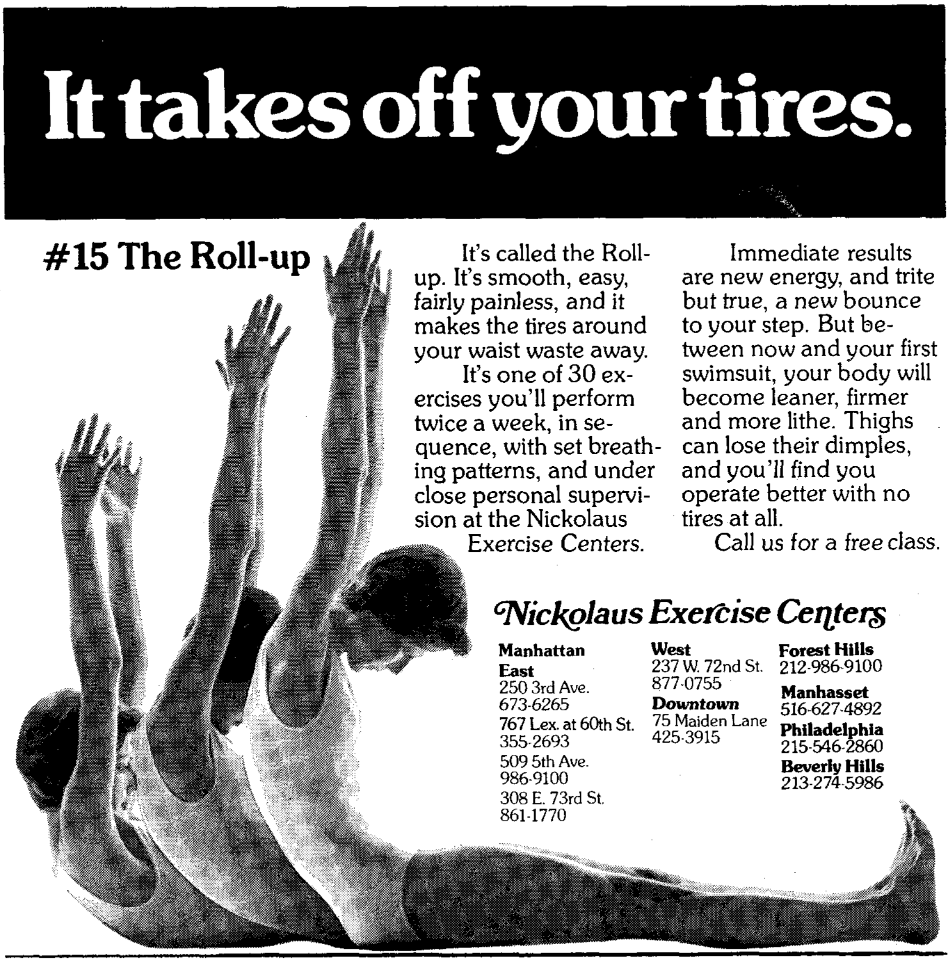
slightly sleazy slickness, expert at squeezing the last juicy drop out of a dryly witty line, magnificently mercurial, and a wizard at rapid change from the heartwarming to the heartbreaking. In the last scenes, he conveys exquisitely partial ravagement by illness: the body dented, the mind undaunted. No one is better than Lemmon at presenting the strengths of a weakling, and this part gives him his head.

If there is a serious omission in *Tribute,* it is that it never quite shows us the nature of the anxiety Scottie is trying to hide. Oh, we all know it well enough from our own experiences; still, we want the playwright to illuminate it for us. A gnawing hunger persists at the core of the play, but you may easily overlook it amid the plenty.

BRIEFS. If you want to confront "fear in a handful of dust," who can conjure it up better, and with more incisive, downright surgical, humor than that grand master who always wins with the black pieces, Samuel Beckett? His **Waiting for Godot,** in what was his own production for Berlin's Schiller Theater, is re-created by his Berlin assistant, Walter D. Asmus, with actors of the BAM Theater Company in the same space where the original was on view last season. But what a difference!

The German production was one of the most gripping and masterly theatrical events I have ever seen; slavishly copied by a lesser man, with much lesser actors, it is very nearly a disaster. Sam Waterston is surprisingly adequate as Vladimir, but he lacks the ultimate poetry and pathos without which the part is only a clever piece of burlesque; Austin Pendleton, as an Estragon that looks like the young Roman Polanski, lacks even things I wasn't aware were in the part until he made them conspicuous by their absence. Truly, Pendleton, an intelligent person and a potentially good director, could do the theater an appreciable service by retiring from acting. The other adults are passable, and the Boy of R. J. Murray Jr. delightful. But, surely, we were not waiting for the Boy.

Stephen Poliakoff is a British playwright in his mid-twenties whose plays are beginning to reach us in droves. **City Sugar,** produced by the Phoenix Theater, is clearly a juvenile version of *Butley,* with the hero an arrogant and destructive, as well as self-destructive, provincial disk jockey. Poorly directed by Daniel Freudenberger, and with Jeff Goldblum and Christine Estabrook totally unappealing in the leads, the play is hard to assess, despite a good supporting cast in which Mark Lamos and Russell Horton are outstanding. ▬



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Heiress

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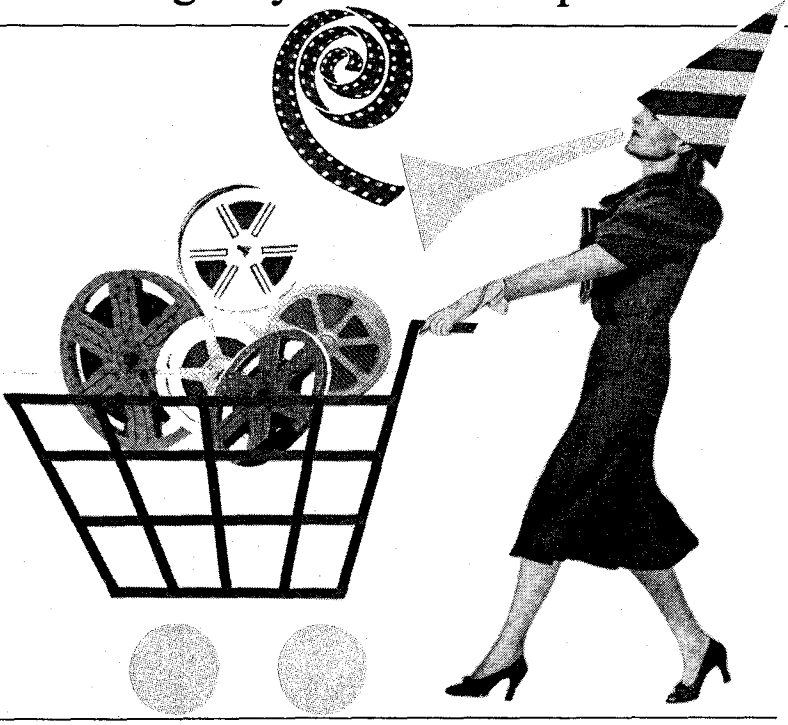
Movies / Molly Haskell

CANNES II: UNSATISFACTORY ALTERNATIVES

"... The European cinema seems mired now between the devil of emotional vulgarity and the deep blue sea of obscurantism ..."



"Mesdames et messieurs, veuillez gagner vos places," says the familiar female voice over the loudspeaker before announcing the morning film. It is probably the same pleasingly authoritarian voice that announced *La Symphonie Pastorale* in 1948 or *Reviens Petite Sheba* in 1953 or *La Dolce Vita* in 1960. We obligingly take our seats, hoping against all odds that we are about to witness the film that will change the course of world cinema, or, at the very least, remind us ceremonially of better days and better films.

The vast stage of the Palais des Festivals is a horticultural riot—a jungle of plastic flowers (the world's largest test pattern) that look as if they were flung down by some giant stagehand. When I first saw them, I assumed they were real. After all, if the French can make flowers grow in the crevices of the Grande Corniche, why not on the bare stage of the Palais? But no. Films have faded, we have all slumped lower in our seats, but the plastic flowers are as sprightly as ever, a symbol of the absurd truce between nature and artifice that is Cannes itself.

Serving as a lesson in institutional survival, the Cannes festival will outlive us all. Even before the stormy events of May 1968 spread from the Sorbonne to the Riviera and astute director Robert Favre le Bret found a compromise answer to threats from the Left, the festival had always steered a middle course. This was usually applauded as a masterful juggling act of the presumably contradictory interests of Art and Commerce.

In truth it was the pragmatic triumph of the catchall department-store philosophy over boutique merchandising. Under left-wing pressure, the artier Venice festival eliminated stars and hoopla completely, and went under. Cannes, meanwhile, simply annexed the opposition, setting up sidebar mini-festivals for the work of new and unknown directors. Now, with less fanfare, another seismic shift has taken place. The festival proper has moved far enough left to include directors for whom the Critics' Week and the Directors' Fortnight were created—Marguerite Duras, Wim Wenders, Rainer Werner Fassbinder, Nagisa Oshima—who, in turn, have moved far enough into the limelight to be considered "stars" of Croisette caliber. Meanwhile, back on the rue d'Antibes, there are hardly enough interesting experimental films to fill the side events.

The presence of Oshima in this year's competition (his *Empire of Passion* is a ghost story of illicit love and murder stronger on cinematography than story line), or Duras in last year's, is less a question of buying in or selling out than of the predicament in which alternative cinema finds itself, at once courting a bourgeoisie in order to attack it and retreating from a bourgeoisie determined to embrace it. The European cinema seems mired as never before between the devil of emotional vulgarity and the deep blue sea of obscurantism. Within the context of disjunctive narrative, which is the norm here rather than the exception, directors are trying to reinvent spectacle in ways that will be accessible yet true to the revolutionary purpose. The results are decidedly mixed.

Hans Jürgen Syberberg's *Hitler,* a seven-hour pageant of circuslike puppet shows and skits shown in a side event, is meant as the concluding film in the director's baroque trilogy of German history (*Ludwig* and *Karl May* are its predecessors). Brechtian commentators in whiteface makeup expostulate, their remarks interspersed with snatches of Hitler's actual speeches, while other actors manipulate puppets representing historical figures. While there are some impressively macabre moments in this ironic oratorio, the form becomes monotonous, inadequate to the events and the vision of collective responsibility it hopes to awaken in the German people.

Ariane Mnouchkine's eagerly awaited *Molière,* another neo-circusy slice of history, was a mere four hours long. (By the end, Olmi's prizewinning three-hour *The Tree of the Wooden Clogs* began to seem like a drop in the bucket of time.) A noted theater director in Paris, Mnouchkine derives her film spectacle from such "populist" works as *Orlando Furioso* and her own *1789* and *1793,* open-air productions in which spectators move freely among gigantic papier-mâché figures, thus (theoretically) creating their own sense of the collective flow of history. But de-

Illustrated by Jeanne Grundberg

spite the technical impressiveness of the film's set piece, a crowd scene that is both carnival and revolution, the collective strategy is at odds with the subject, subverting rather than illuminating the singular genius of Molière.

Or take Marco Ferreri's *Bye Bye Monkey*. In a misguided bid for a large international audience, Ferreri brought Gérard Dépardieu and Marcello Mastroianni to the Hudson River landfill, supplied them with a vacant space and English-language dialogue, and hoped that a bizarre apocalyptic vision would emerge. Apoplectic is more like it. Whether Dépardieu's English is more excruciating than the sound of the whistle he constantly blows is a moot point, but if the androgynous monkey-man he plays is mankind's hope for salvation, we are in deeper trouble than even Ferreri imagines. A director of startling, savage ideas and uneven execution, Ferreri created in *La Grande Bouffe* and *The Last Woman* two of the most powerfully realistic horror films ever made, but the estrangement inherent in his English-language end game is just one estrangement too many.

From Eastern Europe, *Spirale*, Krzysztof Zanussi's film about a mysteriously abrasive man intent on suicide, has some extraordinarily moving scenes. When a man who has savaged everyone who befriends him makes a small lunge for life in the end, the effect is overwhelming. But the film's evasiveness about the hero's fatal disease leaves a hole in the middle.

Andrzej Wajda's *Man of Marble*, shown in an unpublicized "surprise" screening, was remarkable for its critical view of political currents in modern Poland. However, the post-film debate centered on whether Wajda's attitude toward his aggressive heroine was satirical or straight. I am afraid there is nothing to indicate humor in this vision of the New Woman as a chain-smoking blond amazon TV filmmaker who barnstorms across Poland, leaving cigarette butts smoldering and grown men quivering in her wake. Mariangela Melato, as seen through the unindulgent eyes of Lina Wertmüller, is downright demure by comparison.

And so it went, film by film, nothing to rave about, but enough to keep the batteries charged. Nineteen seventy-eight was deemed a good year by almost every critic, though the justifying reasons, and films, varied enormously: the sun (almost no rain, compared to last year's washout), the parties, the fact that the press screenings were managed more efficiently than ever before. Of the films, the British *Midnight Express*, a no-holds-barred view of torture in Turkish prisons, and Jules Dassin's *A Dream of Passion*, a reworking of *Medea* with Melina Mercouri and Ellen Burstyn, garnered praise from general audiences. The revelation for me was the Australian cinema, sprung full-blown and with almost no advance warning from the land of the kangaroo and the koala bear. While no one was looking, an Australian film industry—polished, professional, owing little to European or American influence—has come into being. The dominant concern in many of the films seems to be collective Australian guilt over the aborigines, a theme that inspired the official Australian entry, *The Song of Jimmie Blacksmith*, a bloody, somewhat bloated drama of black revenge, and *The Last Wave*, a science-fiction film starring Richard Chamberlain as a Sydney lawyer haunted by the memory of a tribal past.

The film that, for me, justified the festival, its eclectic format, and all the trial-and-error slogging through each counter of wares was an Australian film called *Newsfront*, a modest and enchantingly authentic re-creation of the forties and fifties through the vicissitudes of a newsreel organization called Cinetone. With the first scene, in which Chico Marx plays "Waltzing Matilda" to the troops to a montage of Australian newsreel images, director Phillip Royce establishes a tone of ironic affection for his homeland, its richness, its provincialism, its many voices. Internal and international politics, the loves and ambitions of the period 1948–56, are reflected in the group gathered around Cinetone—Bill Hunter as Len, the gentle, round-faced, old-fashioned man who is chief cameraman; Gerard Kennedy as his more opportunistic brother; beautiful Wendy Hughes as the love of first one, then the other, brother and a sharp professional in her own right. With the other figures who swirl in and out of their lives, they look, act, and *are* dazzlingly of the period, yet are never mere artifacts. Royce has paid homage to the forties and to cinema by making a film that is true both to the reality of the period as those who lived through it remember it and to the voluptuous black-and-white fables of the cinema's most sensual period.

But Royce's approach to narrative is also freshly, elliptically modern, proving that it is possible to bridge the gap, to make a seventies film without rejecting the mythical and storytelling properties that hooked us on movies in the first place. *Newsfront*, the "find" of the festival, proves that in movies, above all, the richest art comes out of a negotiated truce with the past. ▬

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Guitar lessons—Ellen F. Vinnik is teaching her summer folk-guitar classes again this year. The course is nine weeks long, 75 minutes a session, with groups of three to five meeting once a week at the students' convenience. Her usual rate is $45 per month, but the summer rate is $65 for the whole program, payable in two installments. The first of the nine lessons, free for those who decide not to continue, will be held the first week in July. Call Ms. Vinnik's service (SU 7-5400) to arrange for an appointment.

French fashions—Dianne B. is kicking off its summer sale by staying open the first day (6/15) until midnight. Reductions throughout the store are of 30–50 percent, and although the size range is 4–12, many of the loose styles fit larger ladies. Dorothée Bis: cotton dresses, were $110–$165, now 30 percent off; heavy-cotton skirts, were $78, now $39. La Maison Bleue: jersey culottes, were $78, now $39; skirts, were $100, now $50; linen shirts, were $68, now $34. White stretch-terry sport separates, were $36–$82, now 30 percent less. But probably the best values of all are the Cygne cotton and raw-silk separates. The cottons come in pale colors and include big tops, pants, skirts, were $30–$38, now $15–$19; the raw-silk separates were $60 for the tops, $66 for the skirts, and $50 for the pants, now all half price. Checks accepted; no credit cards; all sales final. *Dianne B., 729 Madison Ave., at 64th St. (759-0988); Mon.–Sat. 10 a.m.–6:30 p.m., till midnight 6/15; closed Sat. July and August; while stock lasts.*

Curtain time—There are lovely curtains and panels here, all from French mills and all made of easy-care Tergal voile. This showroom sale offers decorator and even below-wholesale prices. The curtains are embroidered, plain, macramé, printed, etc., and there's a wide variety of sizes, prices, styles. Empress: ruffled tiebacks of seeded batiste, 60 by 80 in., retail $60, here $30; 80 by 118 in., retail $100, here $48.75. Blossomtime or Valentine: a three-piece set, natural backdrop plus two ruffled drape tiebacks, 90 by 118 in., retail $160, here $50. Versailles: plain sheers in fifteen solid colors, $11–$20 retail (depending on width), here $5.55–$9.95; matching valances (not in all colors), here $3.25. Marie Antoinette: champagne embroidered panels with double hem, retail $120, here $35. Also, plain sheer yard goods: 36 in. wide, $1 a yd.; 60 in., $2; etc. (minimum purchase of 30 yd.). Yard goods in Valentine and Blossomtime (to match curtains), 60 in. wide, $1.50 a yd. Delivery (UPS) additional. Checks accepted; no credit cards; all sales final. *France Voiles, 112 East 36th St., third floor (725-5353); Mon.–Fri., 6/12–16, 10 a.m.–4 p.m.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

African art—Tribal Arts Gallery has lost its uptown lease in the MOMA condominium and is forced to clear out a gigantic collection of its west and central African art and artifacts (at its permanent downtown address). Prices run from pennies (leather bracelets, were $2–$5, now 50 cents–$2), to hundreds of dollars (Bambara royal horseman wooden sculpture, was $1,900, now $900), but there are literally thousands of pieces at very affordable prices. Kuba ceremonial cloths, woven for royalty, 30 in. square, were $40, now $20; Marka boy's wooden initiation mask, metal overlay, was $125, now $60; Kenyan Turkana eburi (fetish container), was $18, now $9; colorful fruit baskets from Upper Volta, were $5, now $2.50; Benin appliqué wall hangings, bright colors, were $24–$50 depending on size, now $15–$25; plus jewelry, carvings, hats, belts, etc. Checks accepted; no credit cards; all sales final. *Tribal Arts Gallery, 84 East 10th St. (982-4556); Thurs.–Sat., 6/15–17, 10 a.m.–6 p.m.*

Mostly for women—There are some French gabardine three-piece suits for men here, reduced from $150 to $105, and blazers, down to $85 from $105, but the accent is on French clothes for women. The prices are always discounted, and a summer clearance brings them down even farther. There are Daniel Hechter two-piece cotton skirt-and-blouse sets, were $55, now $38.50; small-print cotton sundresses, were $45, now $21; dainty Brigitte Bardot sheer-cotton skirt-and-blouse sets, were $95, now $66.50; silk crepe-de-Chine shirts, were $95, now $70; Roberto Cavalli leather jeans, were $70, now $50, and matching jackets, were $50, now $25; Ted Lapidus cotton-blend-jersey knits: dresses, were $50, now $30; sundresses, were $70, now $35. Persian-print cotton shirt-and-scarf sets, were $35, now $25; Danae all-silk skirt-and-blouse sets, were $250, now $175; silk crepe-de-Chine ruffled shirts, were $80, now $56; plus many other styles. Master Charge, Visa accepted on purchases over $50; checks accepted; all sales final. *A. Altman, 204 Fifth Ave., between 25th and 26th sts. (889-0782); seven days a week 10 a.m.–6 p.m.; doors close at 5:30 p.m.; through 6/23.*

Beauty—Monique's salon in the Waldorf-Astoria is offering sharp reductions on its beauty services for three weeks only. Hair designing, shampoo, conditioner, blow-dry or set, plus a half-hour facial, usually $50, now $25; hair coloring and blending (one process), conditioner, blow-dry or set, facial, usually $50, now $25; permanent, including styling, shampoo, conditioner, blow-dry or set, was $60, now $30; henna treatment, was $25, now $18; manicure, was $5, now $4; pedicure, was $12, now $9; full-leg waxing (with bikini), was $27, now $18; eyebrow and eyelash dyeing, was $12, now $8. Call for appointment. American Express, checks accepted. *Monique of the Waldorf, 301 Park Ave., between 49th and 50th sts. (752-1980); Mon.–Fri. 9 a.m.–7 p.m., Sat. till 6 p.m.; through 7/1.*

Mostly for men—There are some Italian women's fashions being closed out here at half price, in sizes 6–12—pants, suits, silk blouses, etc.—but the emphasis in this boutique is on the fashionable male. Everything is in the latest style from Italy, and fall and spring garments are reduced by half. Suede jackets, were $250, now $125; silk shirts, were $70–$130, now $35–$65; suits, were $245–$425, now half off; raincoats, were $165–$245, now $82.50–$122.50; pants now cost $20–$50; woven cotton shirts, were $40–$75, now $20–$37.50; sweaters from $20 to $67.50 (for cashmere); a selection of shoes, mostly by Rossetti, were $80–$180, now $20–$60; plus much more. Other designers represented are Testa, Cerruti, Punch. No alterations on sale merchandise. American Express, Diners Club, Master Charge, Visa accepted; checks accepted with driver's license; all sales final. *Madonna, 223 East 60th St. (832-0268); Tues. and Wed., 6/13, 14, 11 a.m.–7 p.m.; Thurs., 6/15, 11:30 a.m.–7:30 p.m.* ▬

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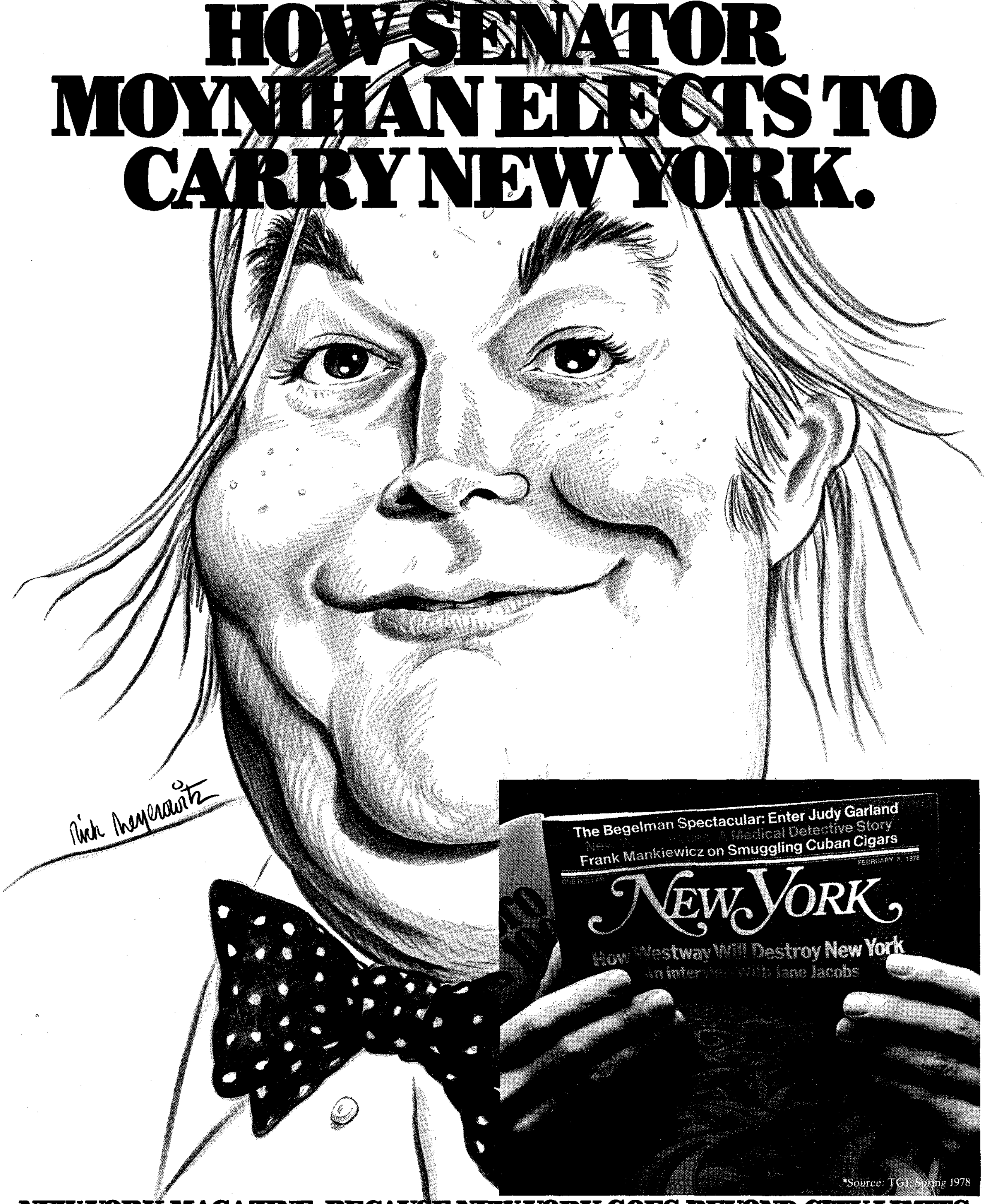

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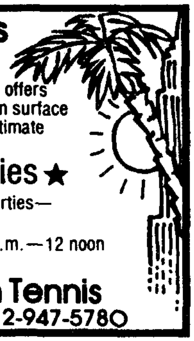

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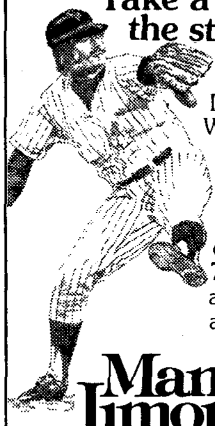

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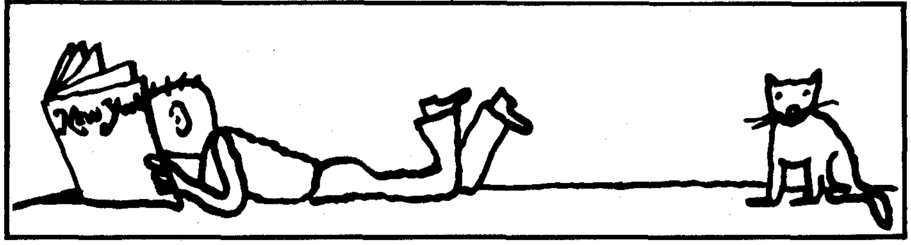

ART & ANTIQUES

This is a biweekly Section for Galleries, Antique Dealers & Auction Houses limited to Display Ads only. Display Ads are sold by the inch. The Introductory Rates for this Section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during the year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Closing is every other Monday at 1 p.m., for following Monday's issue.

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Wednesday, June 14 at 10:00 a.m.

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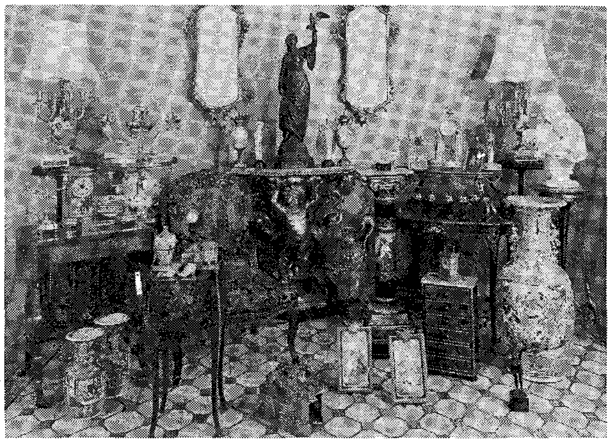

EXHIBITION

Saturday, June 10:	10 a.m. - 5 p.m.	Monday, June 12:	9 a.m. - 7:30 p.m.
Sunday, June 11:	Noon - 5 p.m.	Tuesday, June 13:	9 a.m. - 5 p.m.

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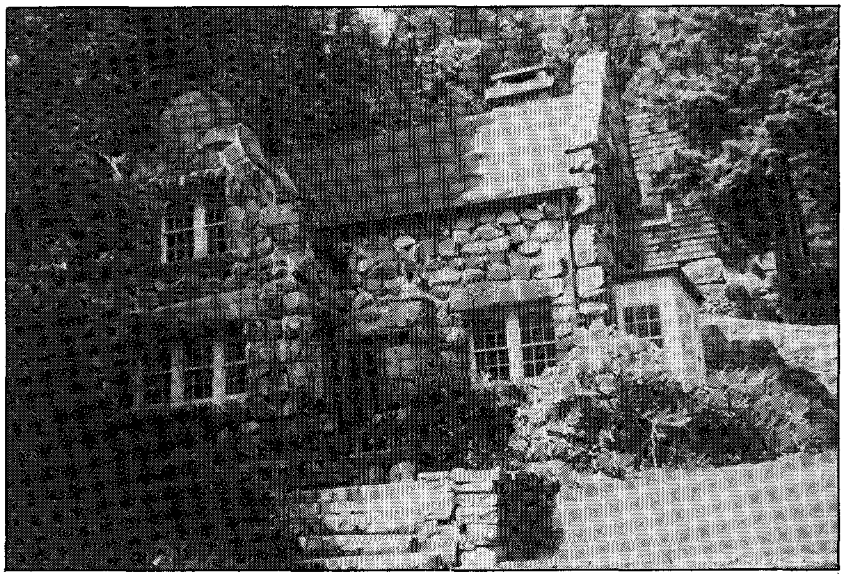

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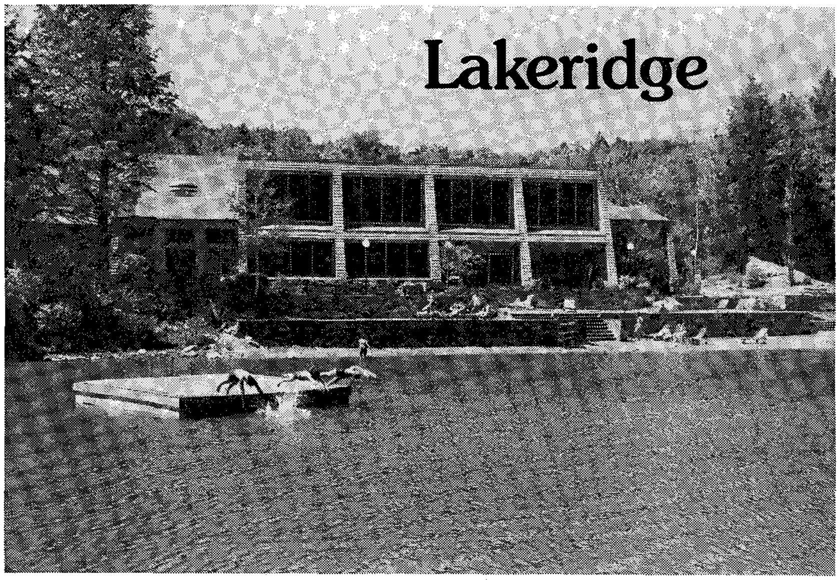

The West Lodge, shown here, is only one of the many things that makes this country townhouse community in the magnificent wooded hills of Litchfield County such a great place to live. Only 120 miles from downtown Manhattan, it is an ideal weekend retreat where you can enjoy indoor and outdoor swimming and tennis, a ski area, riding stable, fishing, boating, hiking or just plain relaxing. And it's all private for residents and their guests.

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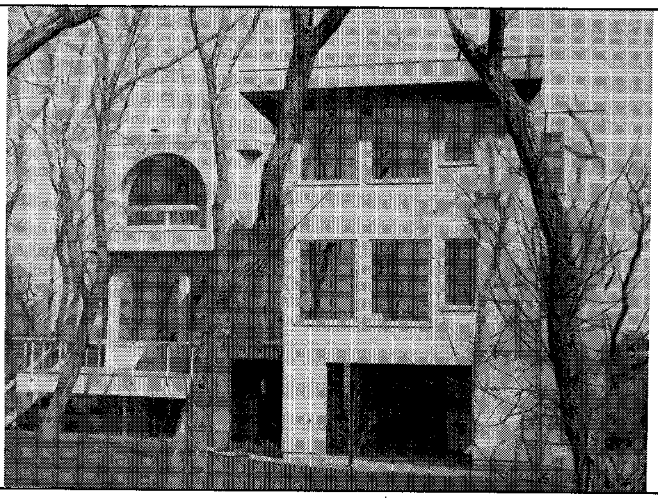
TOWN & COUNTRY PROPERTIES



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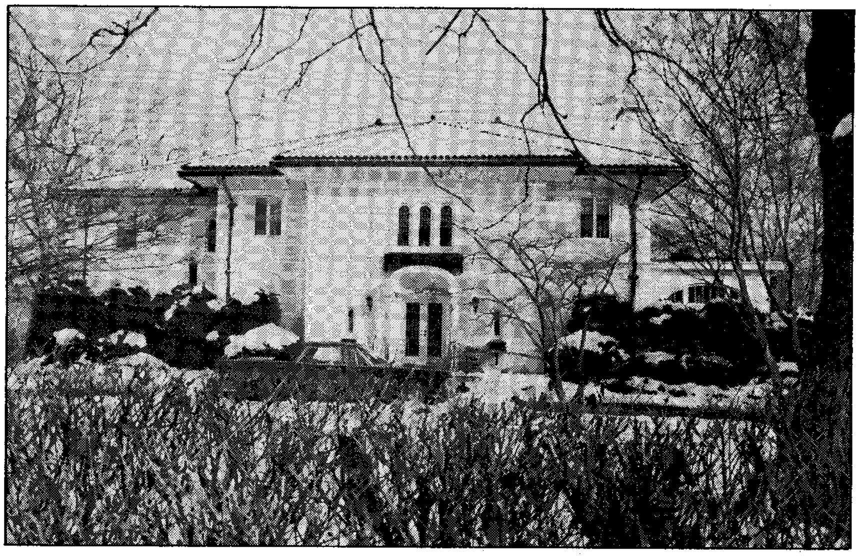

Incredible Spanish Mission on the Hudson River in Nyack, N.Y. Large center hall divides living & dining rooms, solarium, sunroom, kitchen with breakfast nook, lovely open staircase, beamed ceilings, 3 fireplaces. 6 bedrooms & 3 baths upstairs. Great views. Large pool. Stucco & tile construction on 1.4 acres. $178,000.

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Nyack, N.Y.

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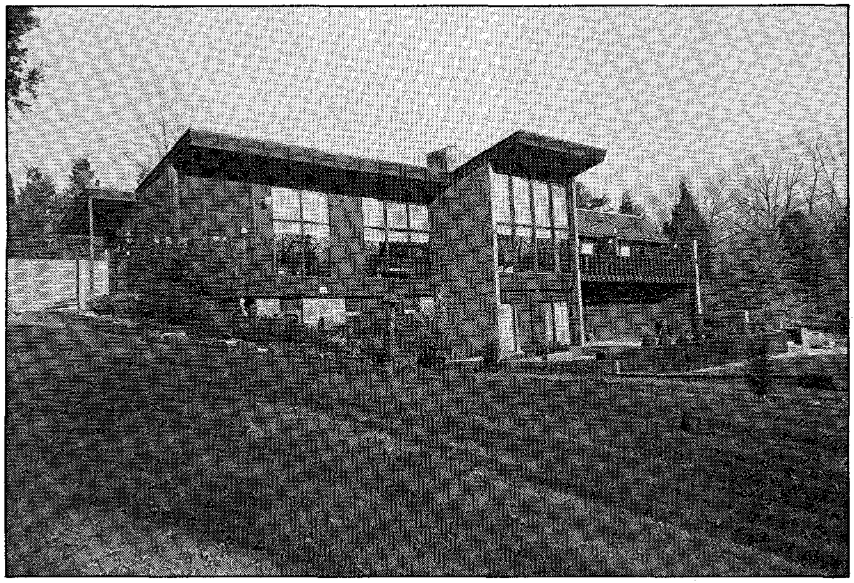
TOWN & COUNTRY PROPERTIES



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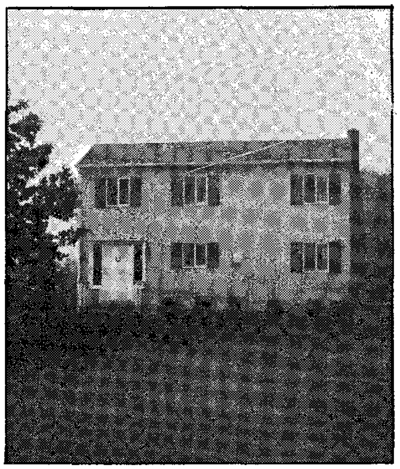

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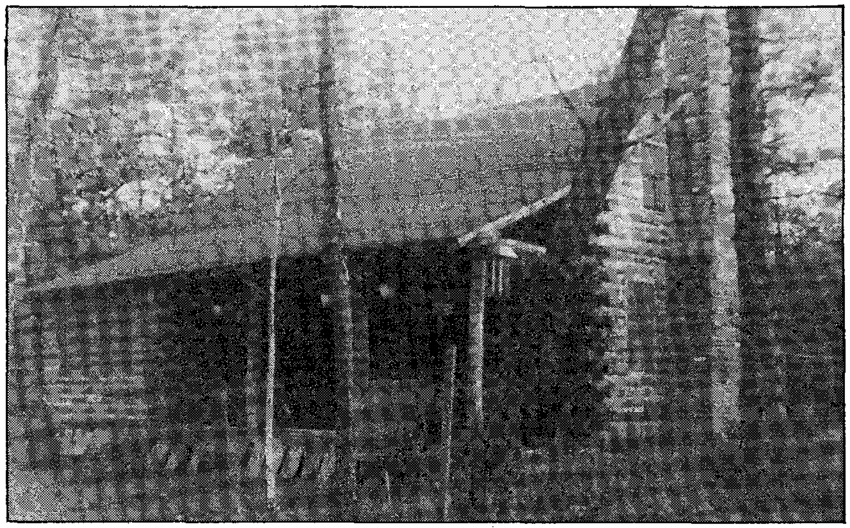

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THE OLDEST RESTAURANTS IN NEW YORK

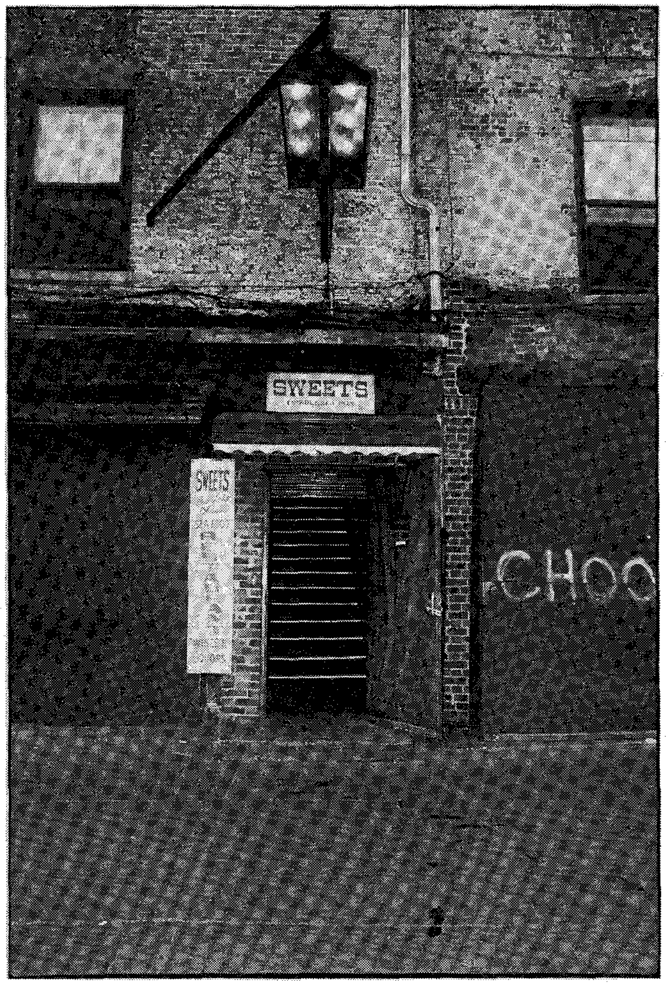
> "... O. Henry memorabilia decorate Pete's Tavern (established 1864), where the author wrote 'The Gift of the Magi'..."

Perhaps, 150 years from now, one or two McDonald's or Hickory Pits will still be around. Will they seem to our descendants the oases of solidity and charm the following establishments seem to us? It is not likely.

1. Fraunces Tavern, Broad and Pearl streets, 1762. On the second floor of this tavern, George Washington bade farewell to his troops. The building has been extensively renovated, but the walls contain bricks imported in the early 1700s, and the paneled walls are decorated with eighteenth-century etchings and paintings. It still serves Washington's favorite drink, fish-house punch.

2. Ye Olde Chop House, 111 Broadway, 1800. This restaurant, originally called Old Tom's Place, recently moved from its old location, at 101 Cedar Street, but has kept some of the original oak tables and the old carved wooden bar, and the many mementos, such as Lincoln campaign posters.

3. Sweets, Fulton and South streets, 1842. Located in a landmark brick building, this famous fish restaurant contains its original pressed-rosewood walls, bare ash and oak floors, and such memorabilia from the sea as a 39-pound harpoon gun (which a customer once attempted to walk off with). Sweets maintains its tradition of never accepting reservations, but some years ago it relented on another house rule prohibiting women from smoking (Lillian Russell was asked to put out her cigarette in Sweets).



4. McSorley's Old Ale House, 15 East 7th Street, 1854. McSorley's saloon has been open continuously, even during Prohibition. It is much the same now as it was in 1854, with its oak tables and bar. Lincoln was a regular, and even came in for a drink when he was president.

5. Pete's Tavern, 129 East 18th Street, 1864. The most famous of the three original booths in Pete's Tavern is the one where O. Henry wrote "The Gift of the Magi." O. Henry memorabilia decorate this popular old restaurant and tavern, which has been expanded but still has the original bar, with the mirrors and rosewood cases behind it.

6. Triangle Hofbrau, 177-13 Jamaica Avenue, Richmond Hill, 1864. This restaurant is housed in a building that was known as Doyle's Hotel back when it was a combination restaurant and post office. In the twenties, Mae West was a steady customer. The building has received a landmark designation. German-American fare here is the same as it has been for 100 years.

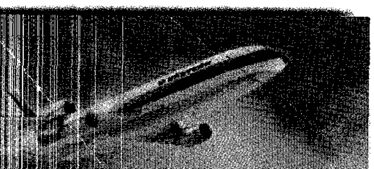
7. The Landmark Tavern, 626 Eleventh Avenue, 1868. When Joe Carly opened his tavern in the Irish ghetto of Hell's Kitchen, it was popular with the stevedores who then worked in that part of the Port of New York. The barroom retains much of its old furnishings, with a mahogany bar and a white-tile floor from the twenties.

8. The Old Homestead, 56 Ninth Avenue, 1868. This steakhouse was set up to serve the butchers from the nearby Washington Market. It still has the original dining room with a stained-glass ceiling and oak-paneled walls. Back in the 1880s, the Old Homestead offered coffee for 1 cent, pig's head for 4 cents, and a "regular dinner" for 12 cents. On its hundredth anniversary, its old prices were in effect for the day.

9. Thwaites Inn, 536 City Island Avenue, Bronx, 1870. Thwaites began as a restaurant and boardinghouse catering to the ship captains and crews who docked on City Island. It served shore dinners of lobsters and clams, as it does today, but in those days William Randolph Hearst and Marion Davies used to cruise their yacht over to Thwaites for dinner and dock in its marina.

10. Gage and Tollner, 372–4 Fulton Street, Brooklyn, 1879. Established as an oyster-and-chop house at 302 Fulton Street, the restaurant moved to this location in 1889; the insignia on the waiters' uniforms indicate their length of service: Bars represent 1 year; stars, 5 years; and eagles, 25 years. The original décor — tall, arched mirrors and red-crushed-velvet panels—is still intact. The combination gas-and-electric fixtures were installed because the owners were skeptical about electricity. The wisdom of this decision was apparent during the blackouts. ■

Photographed by Jeré Cockrell



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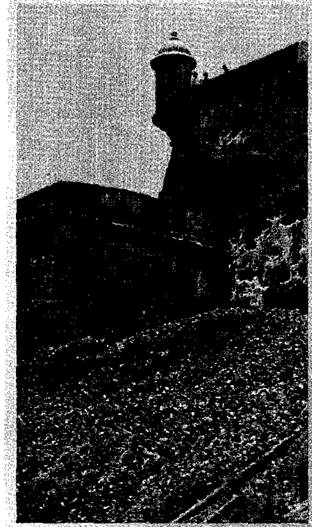

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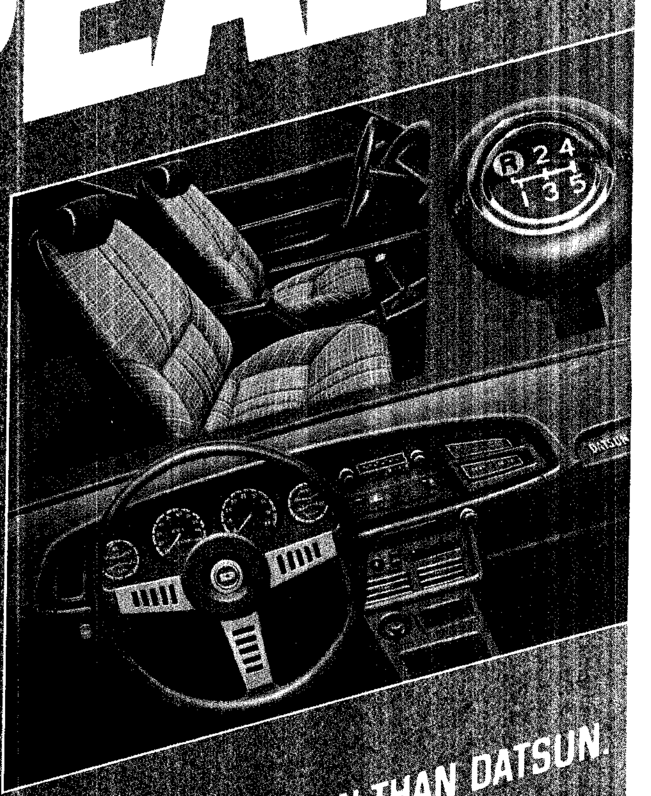

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